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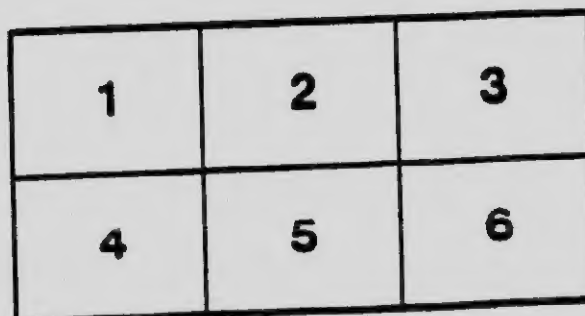
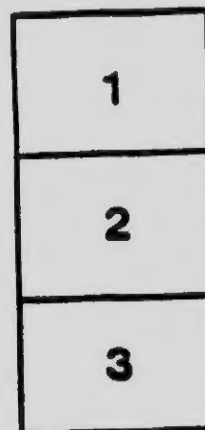
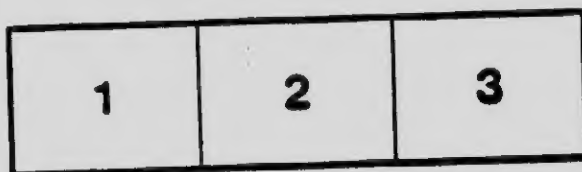
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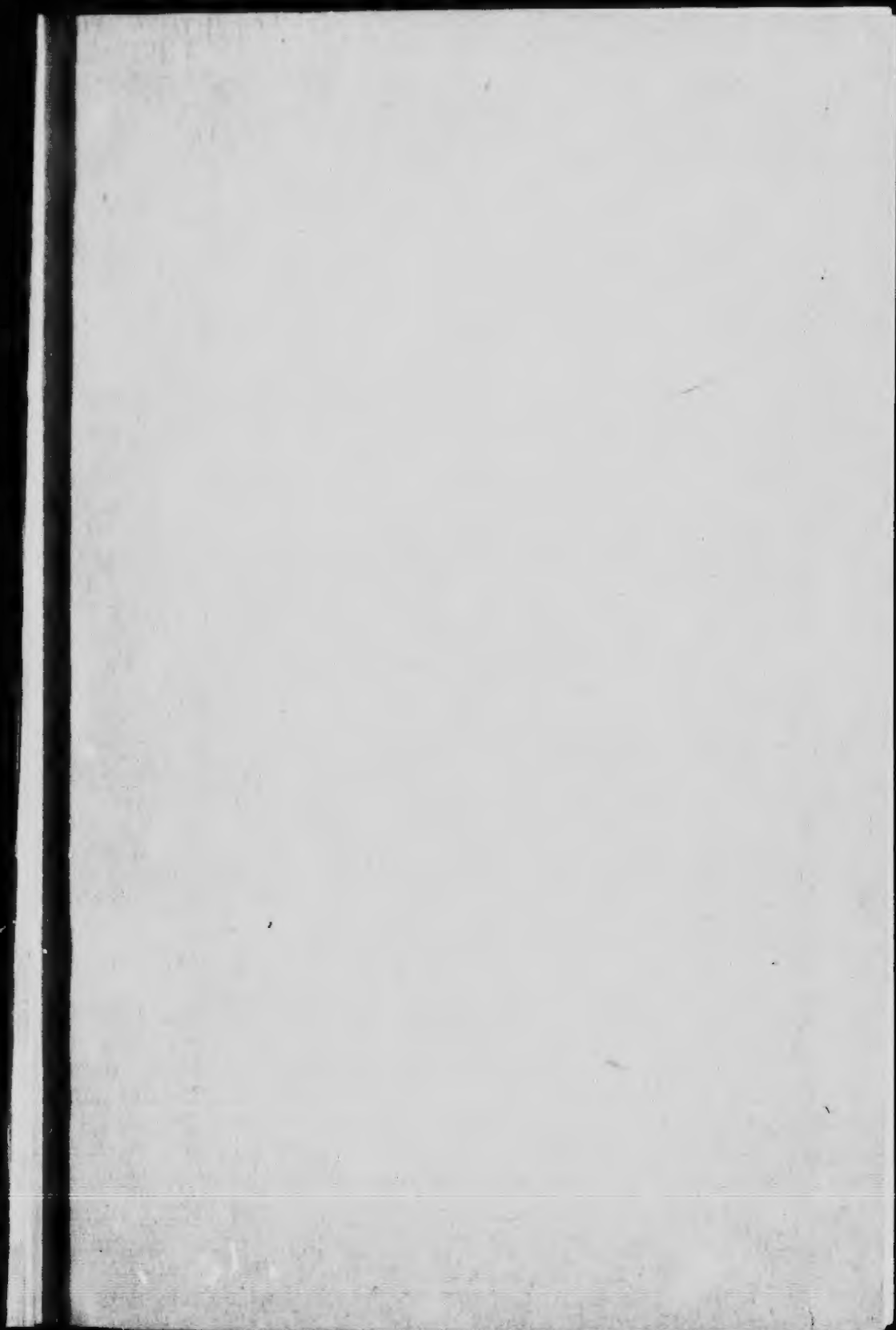
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**VIRGIL'S GEORGICS**

**BOOK IV**

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of

# THE FIRST SWALLOW OF SPRING



THE GEORGICS  
OF  
VIRGIL

BOOK IV

EDITED BY

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*"There is a perennial nobleness, and even sacredness, in work. Were he never so benighted, forgetful of his high calling, there is always hope in a man that actually and earnestly works; in idleness alone is there perpetual despair."*—CARLYLE.

## PREFACE

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No one will be inclined to doubt that to import freshness into an edition of Virgil's *Georgics* would be a Herculean task: *hic labor hoc opus est*. My aim in this little book has been to print the kind of matter that I have found it necessary on more than one occasion to put before a fifth, or even a sixth form in a public school. That matter has been collected at different times from different sources; and the notes in my interleaved Oxford text are no doubt a strange *farrago* of the comments of Conington, Sidgwick, Mackail, Page, and others. At this date it would be difficult in many cases to remember the source of many such notes, and out of such difficulty I shall best escape by making a general acknowledgment of indebtedness to my distinguished predecessors in this field.

On one point I may claim a certain degree of independence. The metrical phenomena of the Virgilian hexameter have for some years been engaging my particular attention, and if in some cases my ideas have jumped in remarkable coincidence with those of Mr. Page, I must claim that similarity of conclusion is probably due to similar paths of study.

The *Georgics* being metrically Virgil's most finished work, it seemed not inappropriate to make the study of it the occasion for a rather full treatment of such points as are prominently exemplified in the text. I trust that students who cultivate the writing of Latin hexameters will find in these notes some stimulus to further scrutiny of the technique of the greatest master of this noble literary form. But while paying attention to this side of my work, I hope that I have not failed to ask appreciation of literary points generally, or to guide in important grammatical and philological difficulties. As in my editions of the other books, the notes have been kept within the smallest compass consistent with clearness.

M. Maeterlinck's *Life of the Bee* came to my notice too late for much use to be made of the book in my notes. However, I have availed myself of the practical experience of my sometime colleague, the Rev. S. Morton, and many notes on apiculture owe their origin to his kindly-imparted first-hand knowledge of the subject.

S. E. WINBOLT.

# CONTENTS

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INTRODUCTION—	Page
I. Life of Virgil . . . . .	ix
II. Virgil's Work—The Georgics . . . . .	xi
III. The Metre . . . . .	xx
IV. The Georgics in Literary History . . . . .	xxx
THE GEORGICS—BOOK IV . . . . .	I
NOTES . . . . .	31
NOTES ON THE ILLUSTRATIONS . . . . .	86
APPENDIX I—The Text . . . . .	90
APPENDIX II—The Bees (from Shakespeare's Henry V)— Maeterlinck's <i>Life of the Bee</i> . . . . .	92
TRANSLATIONS—Lines 116-148 by Mr. James Rhoades . . . . .	94
,, 485-506 by R. Kennedy . . . . .	95
INDEXES—	
I. The Hexameter . . . . .	97
II. Virgilian Epithets . . . . .	98
III. Proper Names . . . . .	98
IV. General . . . . .	99

## LIST OF ILLUSTRATIONS

---

	Page
THE RETURN OF THE SWALLOW . . . . .	Frontispiece
APOLLO . . . . .	2
PRIESTESS OF CYBELE . . . . .	4
GARDEN SCENE . . . . .	7
VULCAN'S SMITHY . . . . .	10
THE RIVER NILE . . . . .	13
PISCES (SIGN OF THE ZODIAC) . . . . .	13
NEREIDS . . . . .	18
NYMPS (NAIADS) . . . . .	20
COMBAT WITH PROTEUS . . . . .	<i>facing</i> 20
A FURY—PROTEUS . . . . .	22
CERBERUS CHARMED BY ORPHEUS . . . . .	24
ORPHEUS AND EURYDICE . . . . .	<i>facing</i> 24
A BACCHANTE . . . . .	26
A CENT ALTAR . . . . .	27
DIS MANIBUS SACRUM . . . . .	28
AUGUSTUS AS VICTOR . . . . .	29
VIRGIL . . . . .	30
ROME TRIUMPHING . . . . .	30
BEE-HIVES . . . . .	36, 37
CORK-TREE . . . . .	76

## INTRODUCTION

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### I. LIFE OF VIRGIL

About the life of "the chastest poet and royalest that to the memory of man is known", to use the words of Bacon's eulogy of Virgil, we have but scanty information.

Apart from his own writings and those of his contemporaries, our chief authority for the life of Virgil is Donatus. The name, according to all the Lives, the early MSS., and the inscriptions of the Republic and early centuries A.D., is P. Vergilius Maro, but it is as well to acquiesce in the spelling—Virgil—now established by long literary tradition. The poet was born 15th Oct., B.C. 70, at Andes, near Mantua, in Cisalpine Gaul. His father, who was probably in early life a day-labourer and, as the reward of his industry, married his employer's daughter, was a yeoman cultivating a small farm. He seems to have handed on to his son by Magia Polla no other heritage of note than his own sovereign industry. This quality the boy early displayed in his education at Cremona, and afterwards at Mediolanum (Milan), whither he went in B.C. 55. To complete his higher education he took at Neapolis (Naples) a course of Greek with Parthenius of Bithynia, and was finished off at Rome by Siron, an Epicurean philosopher. In the ordinary curriculum he became acquainted with the main outlines of philosophy, medicine, mathematics, and rhetoric; but, like Ovid, he felt no inclination to practise at the bar, being excluded from success in that calling by his shyness, which reminds us of our own Goldsmith, "who wrote like an angel, but

talked like poor Poll". He was a voracious reader, and had imbibed a deep liking for philosophic and scientific study. To this he devoted himself on his return to his father's farm. However, the clash of arms was to break in upon his literary peace. The triumvirs had promised their veterans, victorious at Philippi (B.C. 42) the lands of several cities in Italy. The little farm at Andes, whether at this time the property of Virgil or his father, was required as a part of a large confiscation scheme, affecting first Cremona, and then the neighbouring district of Mantua (Ec. ix. 28). On the recommendation of Asinius Pollio, governor (*legatus*) of Cisalpine Gaul, and friend of the young poet, the farm was restored to its owner, who seems to have been evicted a second time the year after, only to be a second time reinstated. At any rate, after he had secured, by Pollio's good offices, an introduction to Octavian at Rome, Virgil forsook the north and spent most of his time in the south of Italy, living sometimes at his house in Rome, but more often in his country houses at Nola or Naples. It was at the latter that the *Georgics* was written (Georg. iv. 563). He now became an important member of the cultured round-table which the great minister and literary patron Maecenas had called into existence. Maecenas, always casting about to advance Augustus' policy of national and social reorganization, saw that in Virgil he had to hand an excellent instrument, adapted by life, training, and temperament for the poetical treatment of the rural glories of Italy. At Maecenas' suggestion Virgil undertook the composition of the four *Georgics*, completed them in the years 37-30 B.C., and dedicated them to his patron. With a task like this in hand, the poet was as happy as a man of delicate health could expect to be: he seldom visited Rome, lived the retired life he loved, and devoted himself, with exemplary industry and painstaking regularity, to the selection of his matter, and the polishing and repolishing of its expression. He was a most fastidious craftsman: according to Quintilian, Varius said that Virgil composed very few lines a



day, and Mr. Page calculates that, so far as the *Georgics* is concerned, he wrote an average of less than a line a day. According to Donatus, the poem was read aloud by Virgil and Maecenas alternately to Augustus, when the latter was staying at Atella in Campania, after his settlement of the Eastern provinces (B.C. 29). He relieved the monotony of composition by occasionally visiting his friends of the Maecenas coterie, such as Horace, whom he introduced to his patron.

After the completion of the *Georgics*, Virgil had leisure to turn his powers towards a loftier theme. It was with imperial encouragement that he set himself to produce "a great national epic, of which Augustus should be the central figure". During the remainder of his life he probably worked steadily at the *Aeneid*, as we hear little of him in any public connection. In B.C. 19 he visited Greece, intending to spend three years on the revision of the *Aeneid*. He met Augustus at Athens, and started for home in the imperial suite; but his health, always variable, broke down, and he died at Brundisium, 21st Sept., B.C. 19. He was buried at Naples. The distich which is said to have been inscribed on his tomb recalls the places of his birth, death, and burial, and the subjects of his three great poems:

*Mantua me genuit, Calabri rapuere, tenet nunc  
Parthenope: cecini pascua, rura, duces.*

Had he lived to put the final touches to his *Aeneid*, he had intended to devote the remainder of his life to philosophy.

## II. VIRGIL'S WORK—THE "GEORGICS"

Virgil in his own lifetime had become a classic, and his works had been received in the schools as a standard textbook, from which a Seneca, a Petronius, a Juvenal, or a Tacitus was to learn many of the secrets of the perfection possible for the Latin language. So intense and so lasting was the impression he produced on the minds of

men that the middle ages regarded him as the mightiest of magicians, while to-day, in spite of all attempts made in Germany and elsewhere to belittle his genius, his name undoubtedly stands on as high a pinnacle as any other in the literature of the world.

It is here our business to discuss the composition, not so much of the ten poems called *Eclogae* (selected pieces), which were composed between B.C. 43 and 39, or of the *Aeneid*, maturer but unfinished work, but of the poem which it succeeded, the *Georgics*. To understand the literary genesis of these poems of Virgil at all, it is necessary to conceive of a cultured Roman public, which insisted on having all its literary fare served up garnished in Greek style. The Roman world had since the days of the Scipionic circle delighted in the obvious perfections of Greek art, and a poet of Virgil's day was practically bound to model his work on Greek poetry. Thus, in the *Eclogues*, in metre, matter, and allusion he professedly gives his public, in choicest Latin, Theocritus; in the *Georgics*, he carries their educated reminiscence back to the *Works and Days* of Hesiod, while in the *Aeneid* he emulates so imitable a master as Homer. The *Georgics*, no less than the *Aeneid*, is addressed, as Prof. Tyrrell says, "to politicians—to the Trojugenae of Rome".

Sources.—First, then, of what sources did Virgil avail himself in the composition of the work commissioned by Maecenas? As it was the poet's object at any rate to simulate the giving of information on the various topics of farming, in short to write a poem to teach the farmers of Italy, he would naturally turn to the earliest specimen of Greek didactic (*teaching*) poetry, Hesiod's *Works and Days*. As to the personality, if it ever actually existed, of Hesiod, we have no information, though we have a tradition of what he was supposed to be—a shepherd on the slopes of Mount Helicon in Boeotia. The very old peasant poetry of this part of Greece was probably developed by Ionian poets who settled there: of this we have fragments in the *Theogony*, *Works and Days*, and *Shield of Heracles*.

The *Works and Days* is a poem on various 'works' of farming, "with an appendix on the lucky and unlucky 'days' of the month". In this are interspersed moral sentences addressed to 'Perses', a lay figure for the poet to preach at. Such sermons are in early ages naturally cast in a poetic mould, as being thus more easy to recollect. In Virgil's time, of course, prose was the natural medium, but as Virgil's aim was quite as much to please as to instruct, it was natural for him to recur to the bard of Ascrea (Georg. ii. 176). Virgil's ambition was to be the Hesiod of Rome.

Moreover, it was the fashion of the day, a fashion revived by the Alexandrian writers of the third century B.C., to convey systematic instruction by means of didactic poems of a style wholly artificial, of which the *Phaenomena* and *Dioscoridia* of the astronomical poet Aratus are extant examples. Much of the general style and spirit, then, of the *Georgics* is consciously borrowed from Hesiod, though direct imitations are confined to a few passages in *Georgic* i and ii, but especially i, e.g. i. 125 sq., 169-174, 276-286 (lucky and unlucky days), and 284 sq. (observation of the stars).

For agriculture and natural history Virgil drew on the works of Aristotle, Theophrastus, Democritus, Xenophon, and Latin writers like Cato and Varro.

Xenophon, especially in his *Oeconomica*, enters into detail on the choice and preparation of soils, and the planting of vines and olives; and Virgil in the first two *Georgics* follows Xenophon closely in the treatment of these points. Aristotle supplies information about animals, and Theophrastus on botany. But of Latin writers on agriculture there had been a series, counting from Cato the elder (234-149 B.C.), author of the extant *De Re Rustica*. But it was to the work by this title of Terentius Varro (published in 37 B.C.) that Virgil was chiefly indebted, especially on such matters as the breeding of horses, the management of cattle, sheep, and goats, and dairy farming. It should not be forgotten that, as compared with

the *Aeneid*, the *Georgics* draws very largely on native sources.

For science and mythology the poet of the *Georgics* had recourse to such Alexandrian writers as Eratosthenes (i. 233 sq.), and Aratus (i. 354-465), but chiefly to Lucretius, who had recently given a serious account of the philosophy of Epicurus in his *De Rerum Natura*. The science of Lucretius is easily discernible in such passages as i. 89 and i. 415-423. Direct reference to Lucretian influence is made in ii. 475. The Lucretian idea that man is engaged in a perpetual struggle with nature, is reflected, though in a softened form, in Virgil. Lucretian phrases like *principio, quod superest, nonne vides*, are never far to seek. But drawing much vital inspiration as he does from Lucretius, Virgil sets before himself a very different goal. Lucretius wrote under the influence of the burning zeal of the crusader, expounding with concentrated power the philosophical system to which he tied his own belief. Virgil is little more than a dilettante philosopher, writing "to gratify the artistic and literary tastes of his readers, and not with any practical aim". His objective is the pleasure which springs from the contemplation of the joint product of nice imagination and consummate diction. Yet there is much that is common to the two poets, as Mr. C. S. Jerram points out: the love of nature and innocent country life, keen sympathy with animals, and even with inanimate nature, a subtle pessimism, and the Carlylese gospel of the glorification of labour. It is in the first two *Georgics* that the Lucretian influence is most strongly marked; in the last two Homer, the great model for the *Aeneid*, is beginning to be in the ascendant.

A final source was the books of the priests (e.g. i. 260 sq.; i. 338 sq.) which would be consulted on the religious rites and ceremonies which Augustus was so anxious to repopularize throughout Italy.

How large is the element in the *Georgics* that is due to personal observation cannot be accurately weighed; but we feel everywhere the poet's deep love for all the details

of his subject. He is a fascinated observer of the operations of the fields, and hence, as he says, *Singula dum capti circumvexamur amore*, he is able to adorn many a trivial matter—*angustis rebus*—with his meditative and pensive grace.

**Subject.**—The subject of the *Georgics* is of course a treatise on husbandry, or a handy manual for farmers. Of the four books the first deals with farming in general, the second with the growing of trees, the third with the rearing of cattle, and the fourth with bee-keeping. The subjects are duly announced in *Georg. i.* 1-4. But although such information as the poet gives is sound, the main object is obviously a literary one, to please the reader by all the resources of art, and carry him away by enthusiasm for thoughts refining or noble. Virgil is above all a poet of fine and *deep feeling*: earnest feeling is the mark of the *Georgics*. He is a strong patriot, and is thus in emphatic contrast to Lucretius, too impersonal and lofty a spirit to allow himself to be swayed by such a sentiment. Note how in the first two *Georgics* there are no less than three fine passages bearing on the life, ancestral or contemporary, of his loved Italy. In *Georgic i.* (464 sq.) the assassination of Julius Caesar is dwelt upon as a national crime presaged by many direful portents. May no such fate, prays the poet, overtake Octavian, whom the gods have ordained to succour a ruined world! In the first of the two passages of *Georgic ii.* he sings (136 sq.) in noble lines instinct with genuine emotion the praises of Italy. Englishmen recall the parallel in the words placed by Shakespeare in the mouth of John of Gaunt in *Richard II.* In the second passage (475 sq.) Virgil feelingly paints the innocent joys of a happy country life, contrasting them with city splendour and corruption, and preaches the necessity of Italy reverting to the vigorous life of the antique Sabines if the nation is to be restored to its proud position as mistress of the world. The *patriotic spirit* of the *Georgics* has a double explanation; partly it is the true emanation of Virgil's own spirit, partly it is deliber-

ately made to serve the "policy of national and social reorganization which Caesar and his ministers were anxious to promote". Augustus was determined to leave no stone unturned in checking the depopulation of the country districts. Hence such a passage as *Georg. i.* 498-514, with the lines:

*non ullus aratro*  
*Dignus honos: squalent abductis arva colonis.*

The subject of the cultivation of the soil was pre-eminently interesting to all Italians. Were not the early legends, like that of Cincinnatus, bound up with the life of sons of the soil? What theme had been of more engrossing interest to politicians through centuries than the Agrarian laws? Of whom were Romans more proud than their hardy *coloni*, whether in Italy or in newly-subjugated lands? Yet the cultivation of the soil was in abeyance. Virgil's high aim was so to represent country life as to create an aspiration for it, and to connect it with the historic glories of Rome. Was this aim fulfilled? Horace, some twenty years later, notes the restoration to the land of security and abundance. Whether Virgil had much to do with this revival, whether his *Georgics* actually induced any Roman to put his hand to the plough, it were hard to say; but it is certain, as Merivale says, that his poem served to "revive some of the simple tastes and sentiments of the olden time". This end was also served by Virgil's *religious sympathies*. This note is struck in the elaborate exordium to *Georgic i.*, in which are invoked in turn most of the ancient country deities. More than once does he stop to urge the farmer to perform duly the rites and ceremonies expected by the gods and goddesses who keep the fields in their care. Golden Ceres is careful, he tells us, to regard from high Olympus him who laboriously breaks the clods with the mattock. Therefore "bring great Ceres her yearly offerings, doing sacrifice on the springing grass. . . . To Ceres let all thy rustic folk do service" (*Georg. i.* 339 sq.). How else shall we be successful in cultivating

the vine than by duly calling on Bacchus? "Therefore meetly shall we recite Bacchus' due honour in ancestral hymns, and bear cakes and platters; and led by the horn the victim goat shall stand by the altar, and the fat flesh roast on spits of hazelwood" (Georg. ii. 393 sq.). One can almost imagine Virgil claiming for himself the function he gives to Aeneas (Aen. xii. 192), *Sacra deosque dabo: socer arma Latinus habeto*. We remember how the middle ages glorified Virgil into a saint. The deeply religious bent of Virgil's mind will no doubt help us to understand what by itself seems unreasonable, the exaggerated language employed about Augustus in the opening to *Georgic i* (24-42). The conception of Augustus as a deity, able and willing to answer the prayers of mortals, was indeed one not alien to the times. Greeks and Romans readily attributed a share of divinity to men of commanding genius, and *apotheosis* was generally regarded as a thing perfectly credible. To these existing conditions Virgil brought his strong religious sense and a fervid enthusiasm for the genius of the great reformer. We must, then, without giving our entire approval to the unreal tone of this invocation, see palliating circumstances in Virgil's conditions and those of his age.

There can be no doubt as to the genuineness of the *moral attitude* of the *Georgics*. It is no mere second-hand reflection of Hesiod that supplies us with these earnestly-worded pieces of advice. It is the design of Providence that men should work out their own salvation by unflinching effort. Nothing but yields to unrelenting toil and the hard pressure of poverty, but once relax your effort, and all things, says the gentle pessimist, run to the worse and fall dropping backwards. "On all must labour be lavished." Prudence is ever and anon inculcated. "Be first to dig the ground, first to wheel away and burn the prunings, and first to carry the vine-poles indoors." Do a little well: despise not small things: neatness and order must reign in your alleys of trees, the faultless precision of a deploying Roman army. Can any reader of the

*Georgics* for a moment doubt the perfect sanity of Virgil's ethics? Like our own Ben Jonson and William Wordsworth, he never uttered an ignoble thought. He would have agreed with the great critic Longinus, that literature is no matter of "art for art's sake", but of the reflection of national life. One secret of the elevation of the *Georgics* is that it is "free from low and ignoble thoughts" (Longinus, ix. 3).

When we mention the *love of country life and external nature* we again penetrate to the very depth of Virgil's feeling. The wider aspects of the landscape, and the veriest detail of plant or insect life, equally command his emotions. Everywhere, in an affectionate epithet or a deeply imaginative phrase, the "Rustic of Genius" manifests himself, but he consciously gives the reins to his passion in his beautiful outburst on country life at the close of *Georgic* ii (458-540). He feels with the meanest parts of nature: even the soil he pictures as sentient, and capable of heartfelt gratitude for being allowed its intervals of rest (i. 82, 83). The *Georgics* teems with instances of personification. Gargarus marvels at her own harvests (i. 103), the corn-fields are glad (i. 1), the sky has a fitful temper (i. 52), the goose comes into such close relationship with man as to be called a 'villain' (119). The point needs no labouring: personification is practically omnipresent. Mr. Page notes that "trees in Book ii are almost regularly spoken of as sentient". In this aspect he challenges comparison with Wordsworth, who may claim to be the poet of outdoor life of this century, and who has made many thousands in cities or by countryside see and hear the beauties that all may see and hear.

Lastly, the power of *picturesque terse expression*, which comes from long meditation over a loved topic, is conspicuous in the *Georgics*. Who, after once reading them, can forget the lines in which the bull is pictured as straining at the deep-buried plough, while the share gleams in the friction of the furrows (i. 45, 46); or Ceres graciously smiling down from heaven on the farmer toiling in his



field (i. 96); or the delighted thrill of refreshment of the parched field when a runlet of water is lured over it (108-110); or the flowering walnut-tree (187, 188), the fir-tree which is doomed to witness wrecks at sea (ii. 68); the wry face of the man who tastes the brackish water from a barren soil (ii. 247); the vine-dresser singing over his finished rows (ii. 417); or the oxen slowly wending home with heavy harvest-wagons behind them (ii. 206)? Goldsmith has something of this impressionist power, but Virgil must be acknowledged the prime master of it. It is just the elements of imagination and moral sympathy which Virgil brought to bear on his work that distinguish it *toto caelo* from the arid didactic poems of the Alexandrians or any such poem of subsequent days.

Turning from the sphere of feeling to that of art (which of course can be separated from it only formally), it is well to note first Virgil's *descriptive power* where, for a moment of relief, he occasionally breaks away from his subject. For example, take the nervous picture of the storm (i. 316-334), the rhetorical recital of the portents which presaged the death of Caesar (i. 463-492), the glories of Italy (ii. 136-176), or the simple round of the farmer's life (ii. 514-531). Even the most unpromising matter, the most prosaic details, are charmed into new attractiveness by the wizard's touch, whether it is the construction of a plough that has to be described (i. 169-175), or a catalogue of various vines to be introduced (ii. 89-108), or the farmer to be warned about the properties of various soils (ii. 26-258). New life and interest is often imparted to such themes by the introduction of some sad human interest or some subtle *ethical suggestion*. He blends the ethical and the pictorial with rare art, as in such a line as i. 99, *Exercetque frequens tellurem atque imperat arvis*; and i. 83, and 104, 105; ii. 57-60, 207, 208.

The *curiosa felicitas of Virgil in his phrases* needs but small demonstration. The beauty of such phrases defies analysis. They are the direct expression of a human spirit "charged with emotion as well as controlled by

reason". Tennyson sings them as "All the chosen coin of fancy flashing out from many a golden phrase". The inventor of *sunt lacrimae rerum* gives rich samples of his art in the *Georgics*: thus, i. 188, 507; ii. 68, 148, 345, 401, 501, 502. There is magic in these phrases which clings to the memory, and which makes them touchstones for the appreciation of pure poetry wherever we find it. "Great accents we expect to fall from the lips of those whose thoughts are deep and grave", says Longinus (ix. 3). If Catullus deserves the title 'doctus', Virgil has equal claims to *erudition*. Literary epithets, that is attributes suggesting associations with the best literature, whether Greek or Latin, are used in plenty: water is styled 'Acheloian cups', cranes are 'Strymonian', the myrtle is 'Paphian'; and so pleasant reminiscences of old Greek mythology are made to contribute to the pleasure of the subject before us. Alexandrian astronomy is requisitioned, and grand-sounding science is introduced with just a sufficiency of accuracy. The poet is obviously steeped in the best and greatest of Greek literature. It is true the learned allusion may not suit modern taste any more than that of Milton, but at any rate Virgil is proved excellent according to the standard of his times. These then are some of the merits of "the best poem of the best poet", as Dryden designates the *Georgics*. It is deep feeling set off by the most patient and skilful art.

### III. THE METRE

But in no department is the art of the *Georgics* so manifest as in the *technique of the hexameters*. The *Georgics* is probably the high-water mark of rhythmical excellence in Latin hexameter verse. Mr. Sellar praises the "perfect smoothness and solidity of rhythmical execution which characterizes the *Georgics*—in which poem the position and weight of each single word in each single line is an element contributing to the whole effect". For specimens (so far as they can be isolated from their context) compare such

lines as i. 27, 80, 108, 199, 295, 320, 341, 389, 406, 482; and ii. 61, 157, 162, 247, 441. It will be worth while to examine more closely, as we are enabled to do by the great progress made during the last half century in the study of metrical phenomena, into the metre used by Virgil. First let us briefly examine the normal hexameter.

The hexameter (ἑξ, μέτρον = six, metro) was the metre of the earliest Greek poetry, and was introduced to Latin readers by Ennius (239-169 B.C.), and perfected by a long series of writers, including Cicero, Lucretius, Catullus, Virgil, Ovid, Lucan, Valerius Flaccus, Silius Italicus, and Statius. Of these Virgil was undoubtedly the greatest master of this literary form.

A. **The Feet.** The hexameter is made up of six feet, the first four of which may be either dactyls or spondees. [A dactyl is composed of one long and two short syllables, — — —, fōedērē; a spondee of two long syllables, — —, lōngis.] The fifth foot must be a dactyl, the sixth a spondee (or trochee, — —, ārmā). The dactyls and spondees of the first four feet are arranged at will so as to produce any required descriptive effect (see below), but owing to the massive character of the Latin language the spondees are found to be far more numerous than the dactyls, whereas the Greek hexameter shows more than two dactyls for every spondee.

The endings (*i.e.* fifth and sixth feet) must, as a rule, be constructed on these two models, which admit of slight variations.

- (i) *ubera tendunt* (or, *quem sua noto, nullaque circa*);
- (ii) *lacte saporem* (or, *vita per auras, sceptrā Iovemque*).

Endings like *incubuerē, insonuerē, studiisque, latuerē, interimat res*, are inadmissible, except under definite conditions stated below.

B. **Caesuras.** However, a mere arrangement of six feet is not in itself enough to secure melody. Thus the line of Ennius—

*Sparsis hastis longis campus splendet et horret,*

leaves much to be desired. The links of the chain want connection into an organic whole. To secure this end it is necessary that in at least one case, mostly in three cases, a word be divided between two feet, by the device called *caesura* (*caedo*, 'cut'); e.g. in

*Idcirco | certis | dimensum partibus orbem,*

it is obvious that *idcirco* is divided between feet 1 and 2, *certis* between feet 2 and 3; and the caesuras here are said to be after *idcirco* and *certis*, that is,  $1\frac{1}{2}$  and  $2\frac{1}{2}$ . The caesuras are named from the Greek words *hemeris*, half, and *treis*, *pente*, and *hepta*, meaning respectively three, five, and seven.

Thus. Trihemimeral =  $1\frac{1}{2}$ .

Penthemimeral =  $2\frac{1}{2}$ .

Hephthemimeral =  $3\frac{1}{2}$ .

These are the main caesuras, and of these the most important (and in itself sufficient) is  $2\frac{1}{2}$ ; e.g.

*Cunctus ob Italiam | terrarum clauditur orbis.*

An instance of  $1\frac{1}{2}$  is—

*Praeterea | tam sunt Arcturi sidera nobis,*

and of  $3\frac{1}{2}$ —

*Pontus et ostriferi fauces | tentantur Abydi.*

But beside these there are two sorts of subordinate caesuras, (a) trochaic, (b) apparent (or *quasi*).

(a) In dactyls it is possible to make the division after the first short syllable; e.g.

*degenerāre | tamen,*

in which case the caesura comes after the trochee — ◡ of the second foot, that is, the second trochee.

This kind of caesura is essentially Greek in character. In Latin its use is supplementary to other caesuras.

(b) In cases of elision the appearance without the reality of a caesura is sometimes produced. Thus in

*Magnanimi Iovis ingratum | ascendere cubile,*

the syllable *um* disappears before *asc*, and yet the fourth foot *ascend* seems to retain the flavour of the last syllable of *ingratum*.

This kind of caesura, like the trochaic caesuras, is also used to help out the main caesuras. The main and subordinate caesuras are combined into many different schemes to produce different effects.

C. *Pauses*. Variety of rhythm is also produced by variety of pauses in sense, *i.e.* by pausing either for a short or long time in different places in the line. The hexameter, above all, must aim at variety, and too frequent pauses at the end of the line produce monotony. The most natural place for the pause inside a line is after  $2\frac{1}{2}$  feet, but there are many refinements in Virgil (see below). For an English analogy the student should read any page of Milton's *Paradise Lost*, and note the skilful pauses by which infinite varieties of rhythm are produced.

We are now in a position to see how Virgil used this metre, and what his refinements were. To deal first with the *caesura*. As contrasted with the metre of his predecessors, Virgil's shows vast improvement in its organic character. The majority of his lines have three caesuras in the first four feet, and he manages to introduce a greater variety of caesuras in the successive lines of a passage. It was especially in his use of the Greek third trochaic caesura that Virgil tried to innovate. His ear detected the delicacy of it, and his resources of vocabulary enabled him to use it to most musical purpose. Thus, *Et segnem patiere | situ durescere campum* (i. 72). The kind of line in which the three caesuras after  $1\frac{1}{2}$  feet, 3 trochaic, and  $3\frac{1}{2}$  are combined grew wonderfully in popularity between Lucretius and Valerius Flaccus, and its popularization was mainly due to Virgil. Equally significant is the abstention from caesuras in such a line as *Scilicet omnibus est labor impendendus, et omnes* (ii. 61), where a tremendous emphasis is by this means thrown on to the word *impendendus*.

In his variety and originality in the matter of *sense pauses* Virgil worked wonders. For instance, the pause

after a first-foot spondaic word was used without significance or grace by Ennius, and it had little meaning in Lucretius. Virgil gave this pause regularized functions, which he chose for it with marvellous sense of the correspondence of sound and meaning. Thus (Georg. i. 477) mysterious solemnity is admirably portrayed by such a rhythm as:

(Vox) . . . *exaudita silentes*  
*Ingens.*

The pause in other places denotes a check, slow movement, strong feeling (e.g. Demens, Aen. vi. 590). Its use in Virgil is practically never otiose.

Another of Virgil's experiments, with which, unfortunately, his successors do not seem to have been favourably impressed, is the use of the second and third trochaic pauses. It is a pretty rhythm used occasionally for variety's sake. Thus Georg. i. 501, *Ne prohibete*; and Georg. ii. 144, *Implevere*. In the same way, the third trochaic pause, common enough in Greek, was used by Virgil, but abandoned by Ovid: e.g. Aen. i. 290, *Accipies securo*; Ec. ii. 53, *Addam cerea pruna*; and Georg. ii. 84, *Nec salici lotoque*.

The pause at  $3\frac{1}{2}$  is essentially Latin. Lucretius already uses it more frequently than Homer, but its popularity among the Augustan poets begins appreciably with Virgil. The earlier part of the line lent itself naturally to the expression of rhetorical commonplaces or stress-pieces; and Virgil, who availed himself of this in his *Eclogues* and *Georgics*, doubled the frequency of the pause in the *Aeneid*: e.g. Georg. i. 145, *Tum variae venerunt artes*, and 483; Georg. ii. 49, *Quippe solo natura subest*. In the use of the fourth dactylic diaeresis in passages expressing excitement or hurry, Ovid followed the lead of Virgil. Thus see Georg. ii. 303-311, a description of a fire in a wood; l. 306, *Ingentem caelo sonitum dedit*; and l. 308, *Et totum involvit flammis nemus*. So again in the description of the plague (iii. 478-566) he uses it six times to describe unusual phenomena.

To pass on to Virgil's use of *elisions*. If one were to

count the elisions in a hundred lines of Lucretius and those in an equal passage of Virgil, there would probably be little difference in number. The difference is that Virgil was a far greater artist in his use of elisions. On the one hand, as a main principle of the hexameter metre is variety, he avoids the monotony of the excessive smoothness of Ovid and later writers; and on the other, he uses elisions to great descriptive purpose. From Ennius to Claudian, of all the hexameter writers Virgil has the greatest average of elisions, but they are used always with significance. Thus force is depicted by a line like *Collectae ex alto nubes*, or *Diluit: implentur fossae et cava flumina crescunt* (Georg. i. 324-327). In a battle scene (Aen. x. 689-789) there are fifty elisions in a hundred lines, twenty-seven of them being somewhat harsh. Difficulty is expressed in Georg. i. 201 and Georg. iii. 373; violence in Georg. ii. 441 and 526; haste in Georg. iii. 556, and so on.

In the use of such metrical liberties as *hiatus* Virgil again limited himself by self-imposed restrictions. From Ennius to his own time poets had used hiatus in conscious imitation of Homer; from Ovid onwards the usage is discarded by too sensitive ears. In Virgil the hiatus usually occurs in a principal caesura, and mostly corresponds with a sense-pause, while the presence of Greek rhythm or Greek words often suggests its use. Thus Georg. i. 4, *Sit pecori, apibus*; and 341, *Tum pingues agni et tum mollissima vina*. See also Georg. ii. 144, *oleae armentaque laeta*. Occasionally, as in Georg. i. 281, *Ter sunt conati imponere Pelio Ossam*, the collision of two vowels which are particularly hard in elision is an additional excuse. The form of hiatus which is especially characteristic of Virgil is the shortening of a long vowel in thesis. Thus Georg. iv. 461, *Rhodopeiae arces*. In Georg. i. 437 is an unique case of long vowel in thesis not being shortened, *Glaucō et Panopeae*.

As to the *arrangement of dactyls and spondees* in the first four feet, Virgil stands midway between the poets who incline to spondees (Ennius, Cicero, and Catullus), and

those who favour the dactyl (Ovid, Valerius Flaccus, and Statius). The spondee strongly preponderates in the fourth foot in all the poet's work, but its use increases in the *Aeneid* as compared with the *Eclogues* and *Georgics*. Virgil's fondness for a line composed thus—

— — — | — — | — — — | — —

seems to have made it the prevailing type in Lucan, Statius, Valerius Flaccus, and Claudian; e.g. Georg. i. 514, the last line:

*Fertur equis auriga, neque audit currus habenas.*

Ennius used spondaic and dactylic lines with apparently no special meaning; e.g. Annals, 66:

*Olli respondit rex Albai longi;*

and 168:

*Poste recumbite vestraque pectora pellite tonsis.*

But in Virgil the mock stateliness is unmistakable in such a line as:

*Et sola in sicca secum spatiaturs arena* (Georg. i. 389);

or the sound-imitation in Georg. ii. 162.

Sadness is visible in Georg. iii. 467. When cumbrous seals settle themselves down to sleep they do it spondaically, in Georg. iv. 432:

*Sternunt se somno diversae in litore phocae.*

Note the dactyls in Georg. i. 85,

*Atque levem stipulam crepitantibus urere flammis,*

describing the lightness of stubble and the spasmodic shooting of flames; or in Georg. i. 409, describing speed and flutter; or in Georg. i. 459, the quick patter of hail. Or again, note the delicious change in the line (Georg. iii. 276):

*Saxa per et scopulos et depressus convalles.*

In no point is the art of Virgil more beautifully illustrated.



Virgil was an innovator in reducing the number of *abnormal or non-classical endings*. Ennius uses frequently monosyllabic and quadrisyllabic endings. With him abnormal endings reach 14 per cent; Lucretius reduces them to 8½ per cent, while Virgil further reduces them to 3 per cent. Thus, for the use of the spondaic fifth foot in Ennius and Lucretius, carelessness and inexperience are largely responsible, whereas Catullus and his successors, Virgil among them, deliberately imitate Alexandrian poets in such lines as Georg. i. 221:

*Ante tibi Eoae Atlantides abscondantur;*

and Georg. ii. 5, *gravidus auctumno*. Virgil, out of compliment to his predecessors, is found borrowing from Ennius, *et magnis dis*, from Lucretius, *intervallo*, and from Cicero, *Oriona*.

Pentesyllabic endings like *sollicitabant* grew rarer after Lucretius, who specially affected them; while quadrisyllabics, like *di genuerunt*, were reduced to rule by Virgil. With him they are either Greek words, proper or common nouns, e.g. in *Actaeo Aracintho*, *patri hymenaeos*, or intended to produce some particular effects, as *femineo ululatu* (Aen. iv. 667).

The ending with two dissyllables was gradually brought under rule by Virgil, who, using it rarely in his earlier work, employs it frequently in the later books of the *Aeneid*. Virgil's typical use of it is as in Georg. ii. 486:

*O ubi campi*

*Spercheosque, &c.,*

where the two dissyllables are preceded by a monosyllable, which is itself preceded by a pause, no pause being marked at the end of the line: the monosyllable and the first dissyllable make a dactylic group. Cf. also Ec. ii. 26. An abnormal but specially descriptive case is Georg. ii. 153.

Again, it was Virgil who regularized such endings as Georg. i. 314:

*cum messis inhorruit, et cum*

*Frumenta, &c.,*

*i.e.* when two monosyllables are preceded by a pause, but followed by none, a specially pretty case being that in which a word already used in the line is repeated (as above) by way of echo at the end. Cf. also Georg. ii. 159, iii. 24.

By means of monosyllabic endings, afterwards rarely used by Ovid and his successors, Virgil often deliberately wishes to suggest Ennian archaism. But he invents special principles to control the use of monosyllables. Thus he uses them (*a*) to add dignity or seriousness, *e.g.* Georg. ii. 321:

*Cum rapidus sol  
Nondum hiemem, &c.*

Cf. also Aen. vi. 846.

(*β*) To convey humorous suggestion, Georg. i. 181:

*Saepe exiguus mus  
Sub terris, &c.*

(*γ*) To make a word emphatic, vivid, or picturesque, Georg. i. 247:

*Silet nox.*

(*δ*) Certain words are regarded by him as specially suitable by sound and sense: *rex*, *res*, and *vis*, *e.g.* Aen. vii. 592, and xii. 552.

The use of the *hypermetrical* syllable is made his own by Virgil. He has twenty cases, in eighteen of them *que* being the redundant syllable; Georg. i. 295 (*decoquit umorem | et foliis*), and Georg. ii. 69, being unique instances of their kind. Virgil is original in venturing to finish a clause with a hypermetrical verse: this he does three times, Aen. iv. 629, vii. 470, and x. 894. It is to be noted that in these cases the word is *que*, and is of the slightest character in sense, being a mere co-ordinate enclitic. Cf. also Georg. ii. 344 and 443.

In *prosody* Virgil mostly breaks away from classical quantity by way of deliberate imitation of the archaisms of Ennius. When he lengthens a short vowel it is almost invariably in *arsis* (*i.e.* the stressed syllable). The lengthening of *que* is Virgil's most decided innovation. It takes

place specially in second or fifth arsis; the *que* is repeated immediately, the word following begins with two consonants, a double consonant, a liquid, or a sibilant. *E.g.* Georg. i. 153, *Lappaque tribolique*; Georg. iv. 222. This, of course, is in imitation of Homeric metre. Virgil, besides, lengthens forms of verbs (*videt, erat*), nouns (*pulvis, pater, fagus*, Georg. ii. 71), and adjectives (Georg. ii. 5, *gravidus*).

In the general rhythm of the hexameter, so far as that is affected by the symmetrical arrangement of words, or repetition of words, Virgil made very great progress. He made it obvious that he regarded the symmetry of noun and adjective as the distinguishing feature of Latin versification. Almost any line will illustrate this point. Note as instances of the pretty and effective separation of noun and adjective, lines such as Georg. i. 73:

*... serēs, mutato sidere, farra.*

Georg. ii.      so-called golden lines, like Georg. i. 467, 468:

*Cu.    opus obscura nitidum ferrugine texit*  
*Imp.          nars timuerunt saecula noctem,*

and Georg. ii. 389. The balance of a line is maintained sometimes by parallelism, as *Obscenaque canes importunaeque volucres* (Georg. i. 470), sometimes by inverted order (or chiasmus), as *Exesa inveniet scabra robigine pila* (Georg. i. 495).

Ponderous five-worded or four-worded lines are made to produce a grand effect in rhetorical or stately passages, *e.g.* Georg. i. 463-514.

Again, in euphonious composition Virgil shows great art. He takes care that masses of consonants are not allowed to meet in the same line (unless for a purpose), and he uses alliteration with great judgment. But above all Virgil is the great exponent of the principle laid down by Pope in the couplet:

" 'Tis not enough no harshness gives offence,  
The sound must seem an echo to the sense".

He is a master of *descriptive verse*. To this end he uses caesuras, arrangement of feet, combinations of vowels and consonants, elisions, endings of lines, and onomatopoeic words. In the course of the notes many such points will be commented on, and the student may see for himself that Virgil seldom allowed an opportunity for realism to slip. Volumes might easily be written on the technique of the Virgilian hexameter, but enough has been done here if it has been to some extent made clear that every line of the poet is worthy of the most respectful and loving study.

#### IV. THE "GEORGICS" IN LITERARY HISTORY

This at least has been the settled conviction of practically all poets of all ages since Virgil. It would be almost nugatory to trace the influence of the *Georgics* and *Aeneid* on writers like Ovid, Lucan, Silius Italicus, Valerius Flaccus, and Statius. Virgil's metre and language are in them practically omnipresent. It is much the same in English poetry: Chaucer, Spenser, Sir Thomas Wyatt, Lord Surrey, Shakespeare, Milton, Dryden, Pope, Thomson, Goldsmith, Coleridge, Tennyson, are a few of the more conspicuous examples of the universal indebtedness to the Mantuan sage. Among these perhaps Pope is the most interesting as Virgil's English analogue. He owed his success, like Virgil, to taking pains, and he was to the ten-syllable couplet what Virgil was to the Latin hexameter. English prose, no less than poetry, owes much to Virgil: for example, read the *Sermon of the Plough* of Hugh Latimer, Bishop of Worcester under Edward VI. As to French prose, open Rousseau's third letter to M. de Malesherbes, and note between the lines the keen student of *Georgic* ii.

Our debt is obvious if we examine one form of literature alone, that which has been consciously modelled on the *Georgics*, the literary didactic poem. In Latin literature we have the much inferior poems of Manilius, Grattius,

Nemesianus, and Serenus Sammonicus, dealing with the subjects of astronomy and astrology, hunting, and the cure of diseases. The *Astronomica* of Manilius, of uncertain date, is a poem of nearly double the length of the *Georgics*. With some merit, it can boast an average command of the hexameter; but in the handling of subject-matter, in energy or felicity of diction, it cannot be held to rival the work of Virgil. The shorter *Cynegetica* of Grattus (Faliscus) is in a single book of 540 lines. After the opening, the poet proceeds to describe the way to make a net, and the best places for getting the materials. It is an unequal poem. The *Cynegetica* of Nemesianus describes a great variety of methods of hunting in language which may be allowed to be superior to that of Grattus. Serenus Sammonicus, earlier in date than Nemesianus, wrote a work, *De Medicina Praecepta*, which is rather a medical treatise than a didactic poem. These Latin poems deserve mention along with the *Georgics* not because they in any sense approach the spirit of Virgil's poem, but because they preserve its form.

To turn to English literature. In the literary revival of Queen Anne's reign the most remarkable feature is the harvest of didactic poems, the best-known specimens of which are Pope's *Essay on Man* and *Essay on Criticism*. But in earlier times Spenser's *Faery Queen* can claim a near affinity to the *Georgics*. It was intended by the poet to combine delight with instruction: it has its interest as a moral picture no less than as a work of art. Later, among the philosophers in verse who tried to turn all subjects of human interest into themes for poetry, the most conspicuous were Lord Brooke and Sir John Davies, the latter of whom resembles Virgil in the skill with which he played the artist with what was apparently most inartistic material. Among later writers of didactic poetry may fairly be reckoned, in respect of at least some of their works, James Thomson, Thomas Gray, Oliver Goldsmith, and William Cowper, and all of these owe much directly to the study and influence of Virgil. They recognized that in Virgil's

work is the eternal spirit of truth, the fruit of sincerity of purpose and clearness of vision.

But though Virgil may have had imitators in didactic poetry, he has had no real rival either in Latin or English, or in any language. This is primarily due to the fact that as a literary form the didactic *epos* was peculiarly adapted to the Roman character. The characteristic form of Latin literature, it was claimed by Quintilian, was satire: *satura tota nostra est*. But almost equally characteristic is the didactic epos, with the seriousness, massiveness, and solid workmanship necessarily inherent to it. Nothing in modern literature really vies with the *Georgics* in its own class; in fact it would be difficult to mention any other didactic poem which the world at large always cares to read. The English didactic poets were mostly philosophers also or satirists. Thus Dryden's *Religio Laici* (1682) is a statement of the arguments for the Church of England, just as, after his change of religion, in the *Hind and the Panther* (1687), he reasons for the Church of Rome. These are not felt to be subjects suited to treatment in verse, and when we come to Pope, putting aside the two poems already mentioned, his other didactic poems, the *Satires* and *Epistles*, are too local in colour to have permanent interest. Satire is strong in Johnson's *London* (1738), and *The Vanity of Human Wishes* (1749), and in Edward Young's *The Universal Passion of Fame*, as well as in the poems of Charles Churchill. Less foreign to the manner of Virgil in subject-matter is Gray's *Ode on the Progress of Poesy*. The last poem that need be mentioned in this connection is Cowper's greatest work, *The Task* (1785), which, with less of satire, is largely didactic, and treats of various political and social subjects. But these, which fairly represent English didactic poetry, have in most cases but a partial resemblance to the *Georgics*, which, alike in ancient and modern literature, is pre-eminent and unique.

# GEORGICON

## LIBER QUARTUS

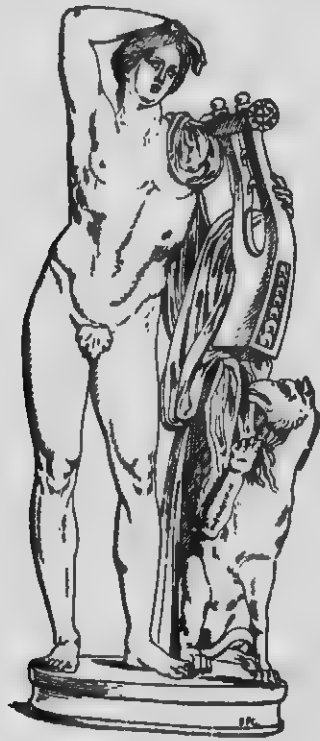
*The subject of Georgics IV.*

PROTENUS aërii mellis coelestia dona  
exsequar : hanc etiam, Maecenas, aspice partem.  
Admiranda tibi levium spectacula rerum,  
magnanimosque duces, totiusque ordine gentis  
mores, et studia, et populos, et proelia dicam. 5  
In tenui labor ; at tenuis non gloria, si quem  
numina laeva sinerit, auditque vocatus Apollo.

*The apiary : its site, construction, and surroundings.*

Principio sedes apibus statioque petenda,  
quo neque sit ventis aditus, (nam pabula venti  
ferre domum prohibent) neque oves haedique petulci 10  
floribus insultent, aut errans bucula campo  
decutiat rorem, et surgentes atterat herbas.  
Absint et picti squalentia terga lacerti  
pinguibus a stabulis, meropesque, aliaeque volucres,  
et manibus Procne pectus signata cruentis. 15  
Omnia nam late vastant, ipsasque volantes

ore ferunt dulcem nidis immitibus escam.  
 At liquidi fontes et stagna virentia musco  
 adsint, et tenuis fugiens per gramina rivus,  
 palmaque vestibulum aut ingens oleaster inumbret : 20  
 ut quum prima novi ducent examina reges



Apollo, God of Poetry

vere suo, ludetque favis emissa iuventus,  
 vicina invitet decedere ripa calori,  
 obviaque hospitii teneat frondentibus arbos.  
 In medium, seu stabit iners, seu profluet humor,  
 transversas salices et grandia coniice saxa, 25



pontibus ut crebris possint consistere, et alas  
 pandere ad aestivum solem ; si forte morantes  
 sparserit, aut praeceps Neptuno immerserit Eurus.  
 Haec circum casiae virides, et olentia late  
 serpylla, et graviter spirantis copia thymbrae  
 floreat, irriguumque bibant violaria fontem.  
 Ipsa autem, seu corticibus tibi suta cavatis,  
 seu lento fuerint alvaria vimine texta,  
 angustos habeant aditus : nam frigore mella  
 cogit hiems, eademque calor liquefacta remittit.  
 Utraque vis apibus pariter metuenda ; neque illae  
 nequidquam in tectis certatim tenuia cera  
 spiramenta linunt, fucoque et floribus oras  
 explent, collectumque haec ipsa ad munera gluten  
 et visco et Phrygiae servant pice lentius Idae.  
 Saepe etiam effossis, si vera est fama, latebris  
 sub terra fovere larem, penitusque repertae  
 pumicibusque cavis exesaeque arboris antro.  
 Tu tamen et levi rimosa cubilia limo  
 ungue fovens circum, et raras super iniice frondes.  
 Neu propius tectis taxum sine ; neve rubentes  
 ure foco cancos ; altae neu crede paludi,  
 aut ubi odor coeni gravis, aut ubi concava pulsu  
 saxa sonant, vocisque offensa resultat imago.

*How to catch and keep a swarm.*

Quod superest, ubi pulsam hiemem Sol aureus egit  
 sub terras, coelumque aestiva luce reclusit,  
 illae continuo saltus silvasque peragrant,  
 purpureosque metunt flores, et flumina libant

summa leves. Hinc nescio qua dulcedine laetae  
 progeniem nidosque foveant ; hinc arte recentes  
 excudunt ceras, et mella tenacia fingunt.  
 Hinc ubi iam emissum caveis ad sidera coeli



Priestess of Cybele

nare per aestatem liquidam suspexeris agmen,  
 obscuramque trahi vento mirabere nubem,  
 contemplator : aquas dulces et frondea semper  
 tecta petunt. Huc tu iussos asperge saporis,  
 trita melisphylla, et cerinthae ignobile gramen ;  
 tinnitusque cie, et Matris quate cymbala circum.

## LIBER QUARTUS

5

55

Ipsae considerant medicatis sedibus ; ipsae  
intima more suo sese in cunabula condent.

65

*A battle among bees.*

Sin autem ad pugnam exierint, nam saepe duobus  
regibus incessit magno discordia motu

continuoque animos vulgi et trepidantia bello  
corda licet longe praesciscere : namque morantes

70

Martius ille aeris rauci canor increpat, et vox  
auditur fractos sonitus imitata tubarum ;

tum trepidae inter se coeunt, pennisque coruscant,  
spiculaque exacuunt rostris, aptantque lacertos,

et circa regem atque ipsa ad praetoria densae  
miscentur, magnisque vocant clamoribus hostem.

75

Ergo ubi ver nactae sudum camposque patentes  
erumpunt portis, concurritur ; aethere in alto

fit sonitus ; magnum mixtae glomerantur in orbem,  
praecipitesque cadunt : non densior aëre grando,

80

nec de concussa tantum pluit ilice glandis :  
ipsi per medias acies insignibus alis

ingentes animos angusto in pectore versant,  
usque adeo obnixi non cedere, dum gravis aut hos,

aut hos versa fuga victor dare terga subegit.

85

Hi motus animorum atque haec certamina tanta  
pulveris exigui iactu compressa quiescunt.

60

*Sacrifice the inferior to the better stock.*

Verum ubi ductores acie revocaveris ambo,  
deterior qui visus, eum, ne prodigus obsit,  
dede neci ; melior vacua sine regnet in aula.

90

Alter erit maculis auro squalentibus ardens ;  
 nam duo sunt genera ; hic melior, insignis et ore,  
 et rutilis clarus squamis ; ille horridus alter  
 desidia, latamque trahens inglorius alvum.  
 Ut binae regum facies, ita corpora plebis :  
 namque aliae turpes horrent ; ceu pulvere ab alto  
 quum venit, et sicco terram sputat ore viator  
 aridus ; elucent aliae, et fulgore coruscant  
 ardentes auro et paribus lita corpora guttis.  
 Haec potior suboles ; hinc coeli tempore certo  
 dulcia mella premes ; nec tantum dulcia, quantum  
 et liquida, et durum Bacchi domitura saporem.

95

100

*Fits of idleness, and how to deal with them.*

At quum incerta volant, coeloque examina ludunt,  
 contemnuntque favos, et frigida tecta relinquunt,  
 instabiles animos ludo prohibebis inani :  
 nec magnus prohibere labor. Tu regibus alas  
 eripe : non illis quisquam cunctantibus altum  
 ire iter, aut castris audebit vellere signa.  
 Invitent croceis halantes floribus horti,  
 et custos furum atque avium cum falce saligna  
 Hellespontiaci servet tutela Priapi.  
 Ipse thymum pinosque ferens de montibus altis  
 tecta serat late circum, cui talia curae ;  
 ipse labore manum duro terat ; ipse feraces  
 figat humo plantas, et amicos irriget imbres.

105

110

115

*The peaceful pleasance of country gardening.*

Atque equidem, extremo ni iam sub fine laborum

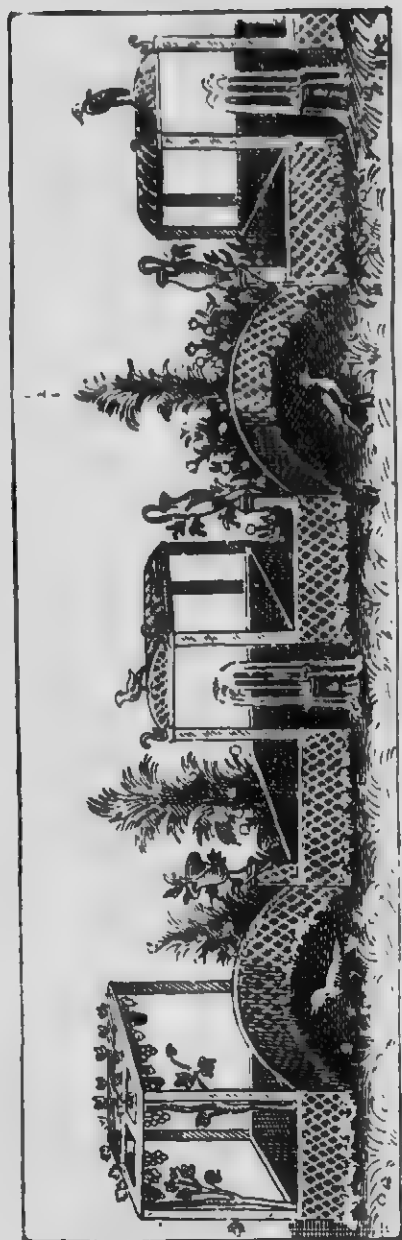
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105

110

115



Garden Scene

vela traham, et terris festinem advertere proram,  
 forsitan et, pingues hortos quae cura colendi  
 ornaret, canerem, biferique rosaria Paesti ;  
 quoque modo potis gauderent intuba rivis, 120  
 et virides apio ripae, tortusque per herbam  
 cresceret in ventrem cucumis ; nec sera comantem  
 narcissum, aut flexi tacuissem vimen acanthi,  
 pallentesque hederas, et amantes litora myrtos.  
 Namque sub Oebaliae memini me turribus arcis, 125  
 qua niger humectat flaventia culta Galaesus,  
 Corycium vidisse senem, cui pauca relict  
 iugera ruris erant ; nec fertilis illa iuvencis,  
 nec pecori opportuna seges nec commoda Baccho.  
 Hic rarum tamen in dumis olus albaque circum 130  
 lilia verbenasque premens vescumque papaver,  
 regum aequabat opes animis ; seraque revertens  
 nocte domum dapibus mensas onerabat inemtis.  
 Primus vere rosam atque auctumno carpere poma,  
 et, quum tristis hiems etiam nunc frigore saxa 135  
 rumperet, et glacie cursus frenaret aquarum,  
 ille comam mollis iam tondebat hyacinthi,  
 aestatem increpitans seram Zephyrosque morantes.  
 Ergo apibus fetis idem atque examine multo  
 primus abundare, et spumantia cogere pressis 140  
 mella favis ; illi tiliae atque uberrima pinus ;  
 quotque in flore novo pomis se fertilis arbor  
 induerat, totidem auctumno matura tenebat.  
 Ille etiam seras in versum distulit ulmos,  
 eduramque pirum et spinos iam pruna ferentes, 145  
 iamque ministrantem platanum potantibus umbras.

Verum haec ipse equidem, spatiis exclusus iniquis  
praetereo, atque aliis post me memoranda relinquo.

120

*The wonderful community of bees.*

Nunc age, naturas apibus quas Iupiter ipse  
addidit, expediam, pro qua mercede, canoros 150  
Curetum sonitus crepitantiaque aera secutae,  
Dictaeo coeli regem pavere sub antro.

125

Solae communes natos, consortia tecta  
urbis habent, magnisque agitant sub legibus aevum ;  
et patriam solae et certos novere penates ; 155  
venturaeque hiemis memores aestate laborem

experiuntur, et in medium quaesita reponunt.  
Namque aliae victu invigilant, et foedere pacto  
exercentur agris ; pars intra septa domorum  
narcissi lacrimam, et lentum de cortice gluten, 160  
prima favis ponunt fundamina, deinde tenaces

suspendunt ceras ; aliae, spem gentis, adultos  
educunt fetus ; aliae purissima mella  
stipant, et liquido distendunt nectare cellas.

Sunt, quibus ad portas cecidit custodia sorti ; 165  
inque vicem speculantur aquas et nubila coeli ;  
aut onera accipiunt venientum, aut agmine facto  
ignavum, fucos, pecus a praesepibus arcent.

Fervet opus, redolentque thymo fragrantia mella.  
Ac veluti lentis Cyclopes fulmina massis 170  
quum properant, alii taurinis follibus auras

accipiunt redduntque, alii stridentia tingunt  
aera lacu ; gemit impositis incudibus Aetna ;  
illi inter sese magna vi brachia tollunt

130

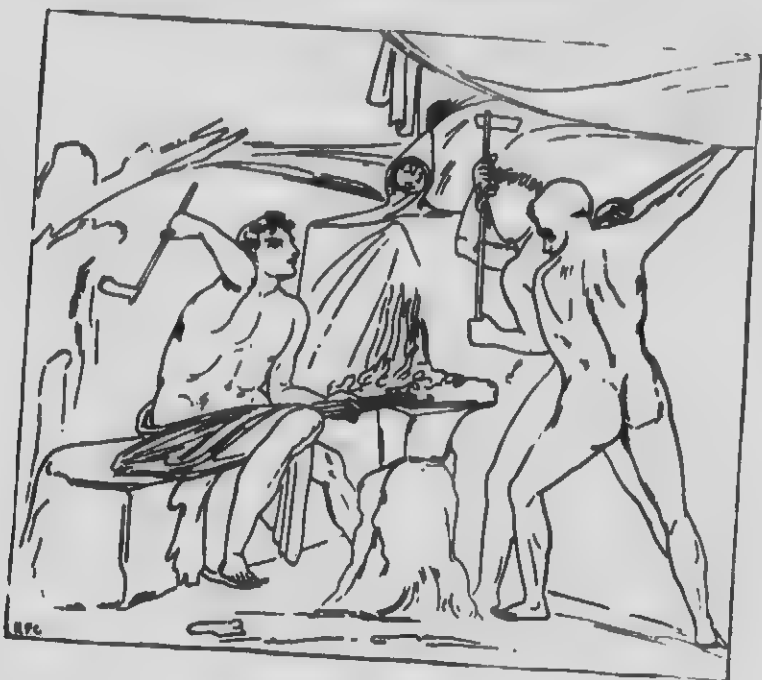
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145

in numerum, versantque tenaci forcipe ferrum :  
 non aliter, si parva licet componere magnis,  
 Cecropias innatus apes amor urget habendi,  
 munere quamque suo. Grandaevus oppida curae,  
 et munire favos, et daedala fingere tecta :

175



Vulcan's Smithy

at fessae multa referunt se nocte minores,  
 crura thymo plenae ; pascuntur et arbuta passim,  
 et glaucas salices casiamque, crocumque rubentem  
 et pinguem tiliam et ferrugineos hyacinthos.  
 Omnibus una quies operum, labor omnibus unus.  
 Mane ruunt portis ; nusquam mora : rursus easdem  
 vesper ubi e pastu tandem decedere campis

180

185



admonuit, tum tecta petunt, tum corpora curant :  
fit sonitus, mussantque oras et limina circum.  
Post, ubi iam thalamis se composuere, siletur  
in noctem, fessosque sopor suus occupat artus. 190  
Nec vero a stabulis pluvia imperiente recedunt  
longius, aut credunt coelo adventantibus Euris ;  
sed circum tutae sub moenibus urbis aquantur,  
excursusque breves tentant, et saepe lapillos,  
ut cymbae instabiles fluctu iactante saburram, 195  
tollunt : his sese per inania nubila librant.  
Illum adeo placuisse apibus mirabere morem,  
quod nec concubitu indulgent, nec corpora segnes  
in Venerem solvunt, aut fetus nixibus edunt ;  
verum ipsae e foliis natos et suavis herbis 200  
ore legunt ; ipsae regem parvosque Quirites  
sufficiunt, aulasque et cerea regna refingunt.  
Saepe etiam duris errando in cotibus alas  
attrivere, ultroque animam sub fasce dedere ;  
tantus amor florum et generandi gloria mellis. 205  
Ergo ipsas quamvis angusti terminus aevi  
excipiat (neque enim plus septima ducitur aestas),  
at genus immortale manet, multosque per annos  
stat fortuna domus, et avi numerantur avorum.  
Praeterea regem non sic Aegyptos et ingens 210  
Lydia, nec populi Parthorum aut Medus Hydaspes  
observant. Rege incolumi mens omnibus una est ;  
amisso, rupere fidem constructaque meina  
diripuerunt ipsae, et crates solvere favorum.  
Ille operum custos ; illum admirantur, et omnes 215  
circumstant fremitu denso, stipantque frequentes ;

et saepe attollunt humeris, et corpora bello  
obiectant, pulchramque petunt per vulnera mortem.

*A point for philosophers.*

His quidam signis atque haec exempla secuti,  
esse apibus partem divinae mentis et haustus 220  
aetherios dixere : deum namque ire per omnes  
terrasque tractusque maris coelumque profundum ;  
hinc pecudes, armenta, viros, genus omne ferarum,  
quemque sibi tenues nascentem arcessere vitas ;  
scilicet huc reddi deinde ac resoluta referri 225  
omnia ; nec morti esse locum, sed viva volare  
sideris in numerum atque alto succedere coelo.

*Taking the honey : some foes to bee-keepers.*

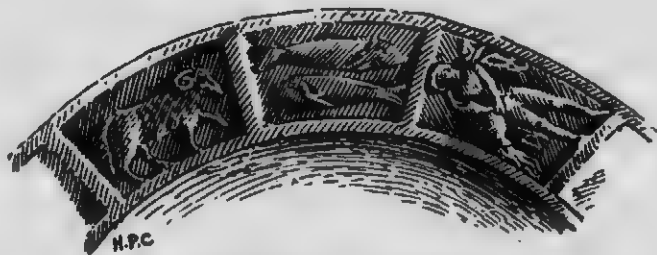
Si quando sedem angustam servataque mella  
thesauris relines, prius haustu sparsus aquarum  
ora fove, fumosque manu praetende sequaces. 230  
Bis gravidos cogunt fetus, duo tempora messis :  
Taygete simul os terris ostendit honestum  
Plias, et oceani spretos pede reppulit amnes ;  
aut eadem sidus fugiens ubi Piscis aquosi  
tristior hibernas coelo descendit in undas. 235  
Illis ira modum supra est, laesaeque venenum  
morsibus inspirant, et spicula caeca relinquunt,  
affixae venis, animasque in vulnere ponunt.  
Sin duram metues hiemem parcesque futuro  
contusosque animos et res miserabere fractas ; 240  
at suffire thymo, cerasque recidere inanes  
quis dubitet ? nam saepe favos ignotus adedit  
stellio, et lucifugis congesta cubilia blattis,

immunisque sedens aliena ad pabula fucus ;  
aut asper crabro imparibus se immiscuit armis,

245



The River Nile



Pisces (sign of the Zodiac)

aut dirum tineae genus ; aut invisa Minervae  
laxos in foribus suspendit aranea casset.

Quo magis exhaustae fuerint, hoc acrius omnes  
incumbent generis lapsi sarcire ruinas,  
complebuntque foros, et floribus horrea texent.

250

*Diseases among bees, and their remedies.*

Si vero, quoniam casus apibus quoque nostros  
vita tulit, tristi languebunt corpora morbo—  
quod iam non dubiis poteris cognoscere signis :  
continuo est aegris alius color ; horrida vultum  
deformat macies ; tum corpora luce carentum  
exportant tectis, et tristia funera ducunt ;  
aut illae pedibus connexae ad limina pendent,  
aut intus clausis cunctantur in aedibus, omnes  
ignavaeque fame et contracto frigore pigrae.  
Tum sonus auditur gravior, tractimque susurrant,  
frigidus ut quondam silvis immurmurat Auster ;  
ut mare sollicitum stridit reffluentibus undis ;  
aestuat ut clausis rapidus fornacibus ignis.—  
Hic iam galbaneos suadebo incendere odores,  
mellaque arundineis inferre canalibus, ultro  
hortantem et fessas ad pabula nota vocantem.  
Proderit et tunsum gallae admiscere saporem,  
arentesque rosas, aut igni pingua multo  
defruta, vel psithia passos de vite racemos,  
Cecropiumque thymum, et grave olentia centaurea.  
Est etiam flos in pratis, cui nomen amello  
fecere agricolae, facilis quaerentibus herba ;  
namque uno ingentem tollit de cespite silvam,  
aureus ipse ; sed in foliis, quae plurima circum  
funduntur, violae subluçet purpura nigrae,

255

260

265

270

275

saepe deū nexis ornatae torquibus arae ;  
asper in ore sapor ; tonsis in vallibus illum  
pastores et curva legunt prope flumina Mellae.  
Huius odorato radices incoque Baccho,  
pabulaque in foribus plenis appone canistris. 280

*The Egyptian method of raising a stock artificially.*

Sed si quem proles subito defecerit omnis,  
nec, genus unde novae stirpis revocetur, habebit ;  
tempus et Arcadii memoranda inventa magistri  
pandere, quoque modo caesis iam saepe iuvencis  
insincerus apes tulerit cruor. Altius omnem 285  
expediam prima repetens ab origine famam.

Nam qua Pellaei gens fortunata Canopi  
accolit effuso stagnantem flumine Nilum,  
et circum pictis vehitur sua rura phaselis ;  
quaque pharetratae vicinia Persidis urget, 290  
et viridem Aegyptum nigra fecundat arena,  
[et diversa ruens septem discurrit in ora]  
usque coloratis amnis devexus ab Indis :  
omnis in hac certam regio iacit arte salutem.

Exiguus primum atque ipsos contractus ad usus 295  
eligitur locus : hunc angustique imbrice tecti  
parietibusque premunt arctis, et quatuor addunt,  
quatuor a ventis, obliqua luce fenestras.

Tum vitulus, bima curvans iam cornua fronte,  
quaeritur ; huic geminae nares et spiritus oris 300  
multa reluctanti obstruitur, plagisque peremto  
tunsa per integram solvuntur viscera pellem.  
Sic positum in clauso linquunt, et ramea costis

subiiciunt fragmenta, thymum, casiasque recentes.  
 Hoc geritur, zephyris primum impellentibus undas, 305  
 ante novis rubeant quam prata coloribus, ante  
 garrula quam tignis nidum suspendat hirundo.  
 Interea teneris tepefactus in ossibus humor  
 aestuat; et visenda modis animalia miris,  
 trunca pedum primo, mox et stridentia pennis, 310  
 miscentur, tenuemque magis magis aëra carpunt;  
 donec, ut aestivis effusus nubibus imber,  
 erupere, aut ut nervo pulsante sagittae,  
 prima leves ineunt si quando proelia Parthi.

*The episode of Aristaeus, and the story of Orpheus and Eurydice.*

(a) *Aristaeus and Cyrene.*

Quis deus hanc, Musae, qui nobis extudit artem? 315  
 Unde nova ingressus hominum experientia cepit?  
 Pastor Aristaeus fugiens Peneia Tempe,  
 amissis, ut fama, apibus morboque fameque,  
 tristis ad extremi sacrum caput adstitit amnis,  
 multa querens, atque hac affatus voce parentem: 320  
 "Mater, Cyrene mater, quae gurgitis huius  
 ima tenes, quid me praeclara stirpe deorum  
 si modo, quem perhibes, pater est Thymbraeus Apollo,  
 invisum fatis genuisti? aut quo tibi nostri  
 pulsus amor? quid me coelum sperare iubebas? 325  
 en etiam hunc ipsum vitae mortalis honorem,  
 quem mihi vix frugum et pecudum custodia solers  
 omnia tentanti extuderat, te matre, relinquo.  
 Quin age, et ipsa manu felices erue silvas;  
 fer stabulis inimicum ignem, atque interfice messes; 330

ure sata, et validam in vias molire bipennem :  
tanta meae si te ceperis, tua laudis."

At mater sonitum thalassae sub fluminis alti  
sensit. Eam circum Milesia vellera Nymphae  
carpebant, hyali saturo fucata colore, 335

Drymoque, Xanthoque, Ligeaque, Phyllodoceque,  
caesariem effusae nitidam per candida colla ;  
[Nesae, Spioque, Thaliaque, Cymodoceque,]  
Cydisippeque, et flava Lycorias : altera virgo,  
altera tum primos Lucinae experta labores ; 340

Clioque et Beroë soror, Oceanitides ambae,  
ambae auro, pictis incinctae pellibus ambae ;  
atque Ephyre, atque Opis, et Asia Deïopea,  
et tandem positis velox Arethusa sagittis.  
Inter quas curam Clymene narrabat inanem 345

Vulcani, Martisque dolos et dulcia furta ;  
atque Chao densos divum numerabat amores.  
Carmine quo captae dum fuis mollia pensa  
devolvunt, iterum maternas impulit aures  
luctus Aristaei, vitreisque sedilibus omnes 350

obstupere ; sed ante alias Arethusa sorores  
prospiciens, summa flavum caput extulit unda ;  
et procul : "O gemitu non frustra exterrita tanto,  
Cyrene soror, ipse tibi, tua maxima cura,  
tristis Aristaeus Penei genitoris ad undam 355  
stat lacrimans, et te crudelem nomine dicit.

Huic percussa nova mentem formidine mater,  
"duc, age, duc ad nos ; fas illi limina divum  
tangere," ait ; simul alta iubet discedere late  
flumina, qua iuvenis gressus inferret. At illum 360



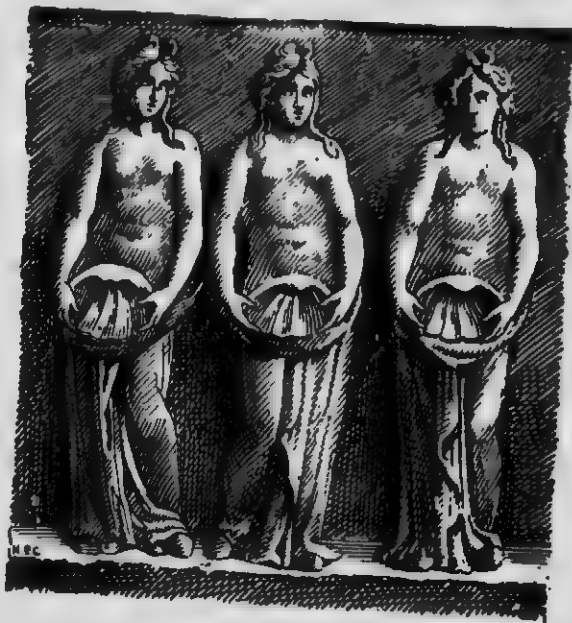
Nereids



curvata in montis faciem circumstetit unda,  
accepitque sinu vasto, misitque sub amnem.  
Iamque domum mirans genetricis, et humida regna,  
speluncisque lacus clausos, lucosque sonantes,  
ibat, et, ingenti motu stupefactus aquarum, 365  
omnia sub magna labentia flumina terra  
spectabat diversa locis, Phasimque, Lycumque,  
et caput, unde altus primum se erumpit Enipeus,  
unde pater Tiberinus, et unde Aniena fluente,  
saxosusque sonans Hypanis, Mysusque Caicus, 370  
et gemina auratus taurino cornua vultu  
Eridanus, quo non alius per pingua culta  
in mare purpureum violentior effluit amnis.  
Postquam est in thalami pendentia pumice tecta  
perventum, et nati fletus cognovit inanes 375  
Cyrene, manibus liquidos dant ordine fontes  
germanae, tonsisque ferunt mantelia villis ;  
pars epulis onerant mensas, et plena reponunt  
pocula ; Panchaeis adulescunt ignibus arae ;  
et mater,—“Cape Maeonii carchesia Bacchi : 380  
Oceano libemus,”—ait. Simul ipsa precatur  
Oceanumque patrem rerum, Nymphasque sorores,  
centum quae silvas, centum quae flumina servant.  
Ter liquido ardentem perfudit nectare Vestam ;  
ter flamma ad summum tecti subiecta reluxit : 385  
omine quo firmans animum, sic incipit ipsa :  
“Est in Carpathio Neptuni gurgite vates,  
caeruleus Proteus, magnum qui piscibus aequor  
et iuncto bipedum curru metitur equorum.  
Hic nunc Emathiae portus patriamque revisit 390

Pallenen : hunc et Nymphae veneramur, et ipse  
 grandaevus Nereus ; novit namque omnia vates,  
 quae sint, quae fuerint, quae mox ventura trahantur.  
 Quippe ita Neptuno visum est ; immania cuius  
 armenta et turpes pascit sub gurgite phocas.  
 Hic tibi, nate, prius vinclis capiendus, ut omnem

395



Nymphs (Naiads)

expediat morbi causam, eventusque secundet :  
 nam sine vi non ulla dabit praecepta, neque illum  
 orando flectes ; vim duram et vincula capto  
 tende ; doli circum haec demum frangentur inanes. 400  
 Ipsa ego te, medios quum sol accenderit aestus,  
 quum sitiunt herbae, et pecori iam gratior umbra est,  
 in secreta senis ducam, quo fessus ab undis



COMBAT WITH PROTEUS



se recipit, facile ut somno aggrediare iacentem.  
Verum ubi correptum manibus vinclisque tenebis, 405  
tum variae eludent species atque ora ferarum.  
Fiet enim subito sus horridus, atraque tigris,  
squamosusque draco, et fulva cervice leaena ;  
aut acrem flammae sonitum dabit, atque ita vinclis  
excidet, aut in aquas tenues dilapsus abibit. 410  
Sed, quanto ille magis formas se vertet in omnes,  
tanto, nate, magis contende tenacia vincla ;  
donec talis erit, mutato corpore, qualem  
videris, incepto tegeret quum lumina somno."

(b) *Aristaeus and Proteus.*

Haec ait, et liquidum ambrosiae diffundit odorem, 415  
quo totum nati corpus perduxit ; at illi  
dulcis compositis spiravit crinibus aura,  
atque habilis membris venit vigor. Est specus ingens  
exesi latere in montis, quo plurima vento  
cogitur inque sinus scindit sese unda reductos, 420  
deprentis olim statio tutissima nautis ;  
intus se vasti Proteus tegit obiice saxi.  
Hic iuvenem in latebris aversum a lumine Nympha  
collocat ; ipsa procul nebulis obscura resistit.  
Iam rapidus torrens sitientes Sirius Indos 425  
ardebat ; coelo et medium Sol igneus orbem  
hauserat ; arebant herbae, et cava flumina siccis  
faucibus ad limum radii tepefacta coquebant ;  
quum Proteus consueta petens e fluctibus antra  
ibat ; eum vasti circum gens humida ponti 430  
exultans rorem late dispersit amarum.

Sternunt se somno diversae in litore phocae :  
 ipse, velut stabuli custos in montibus olim,  
 vesper ubi e pastu vitulos ad tecta reducit,  
 auditisque lupos acuunt balatibus agni,  
 considit scopulo medius, numerumque recenset.  
 Cuius Aristaeo quoniam est oblata facultas,  
 vix defessa senem passus componere membra,  
 cum clamore ruit magno, manicisque iacentem  
 occupat. Ille suae contra non immemor artis,

435

440



A Fury



Proteus

omnia transformat sese in miracula rerum,  
 ignemque, horribilemque feram, fluviumque liquentem.  
 Verum ubi nulla fugam reperit pellacia, victus  
 in sese redit, atque hominis tandem ore locutus :  
 "Nam quis te, iuvenum confidentissime, nostras  
 iussit adire domus? quidve hinc petis?" inquit. At ille :  
 "Scis, Proteu, scis ipse ; neque est te fallere quidquam ;  
 sed tu desine velle. Deum praecepta secuti,  
 venimus hinc lapsis quaesitum oracula rebus."  
 Tantum effatus. Ad haec vates vi denique multa

445

450

ardentes oculos intorsit lumine glauco,  
et graviter frendens, sic fatis ora resolvit :

(-) *Orpheus and Eurydice.*

" Non te nullius exercent numinis irae.  
Magna luis commissa : tibi has miserabilis Orpheus  
haudquaquam ad meritum poenas, ni Fata resistant, 455  
suscitat, et rapta graviter pro coniuge saevit.  
Illa quidem, dum te fugeret per flumina praeceps,  
immanem ante pedes hydram, mor'tura puella,  
servantem ripas alta non vidit in herba.  
At chorus aequalis Dryadum clamore supremos 460  
implerunt montes ; fierunt Rhodopeiae arces  
altaque Pangaea et Rhesi Mavortia tellus,  
atque Getae atque Hebrus et Actias Orithyia.  
Ipse nova solans aegrum testudine amorem,  
te, dulcis coniux, te solo in litore secum, 465  
te veniente die, te decedente canebat.  
Taenarias etiam fauces, alta ostia Ditis,  
et caligantem nigra formidine lucum  
ingressus, manesque adiit regemque tremendum,  
nesciaque humanis precibus mansuescere corda. 470  
At cantu commotae Erebi de sedibus imis  
umbrae ibant tenues, simulacraque luce carentum  
quam multa in foliis avium se millia condunt,  
vesper ubi aut hibernus agit de montibus imber :  
matres atque viri, defunctaque corpora vita 475  
magnanimum heroum, pueri, innuptaeque puellae,  
impositique rogis iuvenes ante ora parentum ;  
quos circum limus niger et deformis arundo

Cocyti tardaue palus inamabilis unda  
 alligat, et novies Styx interfusa coërcet.  
 Quin ipsae stupuere domus atque intima leti  
 Tartara, caeruleosque implexae crinibus angues

480



Cerberus charmed by Orpheus

Eumenides, tenuitque inhians tria Cerberus ora,  
 atque Ixionii vento rota constitit orbis.  
 Iamque pedem referens casus evaserat omnes,  
 redditaue Eurydice superas veniebat ad auras,  
 pone sequens ; namque hanc dederat Proserpina legem ;

485





ORPHEUS AND EURYDICE  
From a painting by G. F. Watts, R.A.

*[Photo. Annan]*



quum subita incautus clementia cepit amantem,  
ignoscenda quidem, scirent si ignoscere manes :  
restitit, Eurydicenque suam iam luce sub ipsa 490  
immemor heu ! victusque animi respexit. Ibi omnis  
effusus labor, atque immitis rupta tyranni  
foedera, terque fragor stagnis auditus Avernis.  
Illa, 'Quis et me,' inquit, 'miseram, et te perdidit, Orpheu?  
quis tantus furor ? en iterum crudelia retro 495  
fata vocant, conditque natantia lumina somnus.  
Iamque vale : feror ingenti circumdata nocte,  
invalidasque tibi tendens, heu non tua, palmas !'  
dixit, et ex oculis subito, ceu fumus in auras  
commixtus tenues, fugit diversa ; neque illum, 500  
prensantem nequidquam umbras, et multa volentem  
dicere, praeterea vidit ; nec portitor Orci  
amplius obiectam passus transire paludem.  
Quid faceret ? quo se, rapta bis coniuge, ferret ?  
quo fletu manes, qua numina voce moveret ? 505  
illa quidem Stygia nabat iam frigida cymba.  
Septem illum totos perhibent ex ordine menses  
rupe sub aëria deserti ad Strymonis undam  
flevisse, et gelidis haec evolvisse sub antris,  
mulcentem tigres, et agentem carmine quercus : 510  
qualis populea maerens Philomela sub umbra  
amissos queritur fetus, quos durus arator  
observans nido implumes detraxit : at illa  
flet noctem, ramoque sedens miserabile carmen  
integrat, et maestis late loca questibus implet. 515  
Nulla Venus, non ulli animum flexere hymenaei ;  
solus hyperboreas glacies Tanaïmque nivalem,

arvaque Rhipaeis nunquam viduata pruinis  
 lustrabat, raptam Eurydicen atque irrita Ditis  
 dona querens: spretae Ciconum quo munere matres. 520  
 inter sacra deum nocturnique orgia Bacchi,



A Bacchante

discerptum latos iuvenem sparsere per agros.  
 Tum quoque, marmorea caput a cervice revulsum  
 gurgite quum medio portans Oeagrius Hebrus  
 volveret, 'Eurydicen' vox ipsa et frigida lingua, 525  
 'Ah miseram Eurydicen!' anima fugiente vocabat;  
 'Eurydicen' toto referebant flumine ripae."

(d) *Aristaeus' Sacrifice.*

Haec Proteus : et se iactu dedit aequor in altum ;  
 quaque dedit, spumantem undam sub vertice torsit.  
 At non Cyrene ; namque ultro affata timentem : 530



Ancient Altar

"Nate, licet tristes animo deponere curas.  
 Haec omnis morbi causa ; hinc miserabile Nymphae,  
 cum quibus illa choros lucis agitabat in altis,  
 exitium misere apibus. Tu munera supplex  
 tende, petens pacem, et faciles venerare Napaeas : 535  
 namque dabunt veniam votis, irasque remittent.  
 Sed, modus orandi qui sit, prius ordine dicam.

Quatuor eximios praestanti corpore tauros,  
qui tibi nunc viridis depascunt summa Lycae,  
delige, et intacta totidem cervice iuvenças.

540

Quatuor his aras alta ad delubra dearum  
constitue, et sacrum iugulis c' mitte cruorem;  
corpora que ipsa boum frondoso desere luco.  
Post, ubi nona suos aurora ostenderit ortus,



Dis Manibus Sacrum

inferias Orphei Lethaea papavera mittes;  
placatam Eurydicen vitula venerabere caesa,  
et nigram mactabis ovem, lucumque revises."

545

Haud mora: continuo matris praecepta facessit  
Ad delubra venit; monstratas excitat aras;  
quatuor eximios praestanti corpore tauros  
ducit, et intacta totidem cervice iuvenças.  
Post, ubi nona suos aurora induxerat ortus,  
inferias Orphei mittit, lucumque revisit.

550

Hic vero subitum ac dictu mirabile monstrum  
aspiciunt, liquefacta boum per viscera toto  
stridere apes utero, et ruptis effervere costis ;

555



Augustus as Victor

immensasque trahi nubes ; iamque arbore summa  
confluere, et lentis uvam demittere ramis.

*Conclusion to the Georgics.*

Haec super arborum cultu pecorumque canebam,  
et super arboribus, Caesar dum magnus ad altum

560

fulminat Euphraten bello, victorque volentes  
per populos dat iura, viamque affectat Olympo.



Illo Virgilium me tempore dulcis alebat  
Parthenope, studiis florentem ignobilis otii :  
carmina qui lusi pastorum, audaxque iuventa,  
Tityre, te patulae cecini sub tegmine fagi.

565



Rome Triumphant



## NOTES

THE general drift of *Georgics* IV. is as follows :—

After treating of corn and wine and cattle, *Mæcenas*, I must sing of bees. May *Apollo* be gracious to me ! First choose a place for your hives, and let it be protected from the wind, and from sheep, kids, lizards, and birds, but near flowers, good grass, running water, and a tree. In the water should be stones and trees for bridges, and near the hives plenty of fragrant herbs. The openings of hives should be narrow ; thus you ward off from the bees the extremes of cold and heat, and they themselves do their best to help you, by stopping crevices with clay. They should not be subjected to strong smells or loud noises. To get a swarm, wait for summer weather, and attract your bees to the chosen spot by sprinkling the prescribed herbs and making a tinkling noise. When you have hived them, there may be battles, the signs of which are a buzzing and mustering, and a whetting of stings. In the fight their passions run high ; they are stubborn warriors, but all can be pacified by—a handful of dust. The battle over, put a stop to rivalry by killing the vanquished queen, whom you will know by her rough coat and sluggish manner. The two parties of workers, also, will be recognised in the same way. There may also be fits of idleness ; cope with these by tearing off the wings of the queen, alluring them to beds of yellow flowers and thyme and plantations of pine, and protecting them from birds with a statue of *Priapus* ; and spare no personal pains. If my space allowed, how I should like to digress, and sing of gardens with their roses and narcissuses, *acanthus* and myrtle, endive and parsley and gourds ! I remember an old *Cilician* gardener and his garden at *Tarentum* : how his few poor acres prospered under his careful husbandry ! His plants and fruits and honey were the first in the market.

To pass on, however, to the nature of bees. Their common life is subjected to law : they are familiar with the ideas of country and household, of division of labour and community of goods. Thus they have a commissariat department, a board of works, a police system, and even a weather office. Their division of toil reminds us of the *Cyclops* at work. Their stimulus to work is instinctive

love of possession : and their whole day from morn till eve is mapped out with its allotted tasks. As an example of their sagacity, they carry ballast in windy weather. Strangely enough they do not breed, but find their eggs. They sacrifice themselves to their industry, the individual forgetting himself in the continuity of the race. Their sovereign commands their unique loyalty, veneration, and love. These qualities, some argue, prove that their origin is divine, that they have their share in the world-spirit, the common source of all life.

Before taking combs, wash yourself and smoke the hive ; there are two harvests for bees, in spring and in autumn. Be cautious, for their sting is serious. If you leave some honey for their needs in winter, fumigate the hive with thyme, and cut away empty cells, which will otherwise be eaten by beetles. Protect them, too, from drones, hornets, moths, and spiders. The symptoms of disease among bees are change of colour, leanness, clinging to the doorway, sluggishness, and low and continuous humming. The remedies are honey mixed with gall or dry rose-leaves, must of wine, raisins, and thyme. Try also the root of the bitter plant *amellus* boiled in wine. In the case of your whole stock failing, try the Egyptian method of raising a fresh swarm. In early spring build a small chamber, and in it place the carcase of a two-year-old calf, which you have beaten to death, keeping, however, its skin unbroken. Strew herbs round the carcase, and leave it till out of the fermented flesh emerges a swarm of bees. This, so says legend, was the invention of Aristaeus, who cried to his mother Cyrene for help. She heard him from her nymph-inhabited depths, and *Arethusa*, going up to see what the cry might mean, brought back word to Cyrene, who opened the river depths to her son. He, marvelling at all he sees, and repeating his doleful story, is feasted ; and then Cyrene speaks comfort to him. "An ancient sea-god, Proteus, has a seer's knowledge of all things. Him you must capture by sheer force ; then he will tell you what you must do. I will show you a place of ambush ; spring upon him and hold him fast." Sprinkling him with ambrosia, she leads him to the cave of Proteus, and stands aside hidden in a mist. At midday comes the wizard, attended by his seals, who settle to sleep, while he sits on a rock telling their number. Aristaeus fetters him, defying his many changes of shape, and demands oracular counsel. Proteus answers : "You have incurred the wrath of Orpheus, for it was while running from you that Eurydice trod upon the snake that killed her. Orpheus, with grief incurable, followed her even through the gate of Hades, and the shades were charmed by his plaintive song, so that he won his Eurydice back again. But just as they were issuing into upper air, he looked round on her, and she passed helplessly backward to Hades. Heart-broken, for seven months he bewailed her, till the women of Thrace, in the frenzy of revel, tore him limb from limb ; but as his head rolled down the river Hebrus, it still sobbed the name of Eurydice." So saying, Proteus leapt into the sea ; but

## NOTES

13

Cyrene, who had heard all, cheered her son by telling him how to appease the Nymphs by sacrificing four bulls, Orpheus by a gift of poppies, and Eurydice with a heifer-calf. The cattle sacrificed, their carcasses yielded a swarm of bees.

While Caesar has been wielding the thunder of war, I, Virgil, have been a follower of lowly quiet, completing *Eclogues* and *Georgics*.

1-7. The subject of *Georgics IV.*: bees living in community.

1. *aerti*, 'the gift of air.' Virgil suggests the ancient superstition that honey fell like dew on to leaves. Hence they gathered it as the queen does her young (cf. l. 200). Plenty of honey was one feature of the olden age; cf. *G. i.* 131, *mellagus decussit foliis*. Virgil is here borrowing from Aristotle's *History of Animals*; but beside the references we can trace, there are no doubt many imitations in *G. iv.* of the lost *Μελισσοποιικὴ* (Bee-keeping) of Nicander, who wrote in the second century B.C.

2. *Maecenas*: like the other three *Georgics*, this is dedicated to Maecenas. The references are *G. i.* 2, *ii.* 41, *iii.* 41, *iv.* 2. Is this symmetry of numbers accidental?

3. *levium spectacula rerum*: one of Virgil's felicitous phrases, 'the grand show of a tiny state.' The contrasted words *levium*, *spectacula* are effectively brought together. Virgil adopts a playful, mock-heroic style in dealing with an apparently trivial subject; but it is his teaching that there is great significance in the small things of nature.

4. *ordine*: take with *dicam*.

5. 'Character and pursuits, tribes and battles.'

The *studia* ('ways') of individuals develop into *mores* ('fixed character'): the *mores* of the body of individuals make the *mores* of the state. The rhythm of the line is peculiar, there being no caesura till 2½: this, together with the initial spondee, throws great emphasis on *mores*.

6. 'Slight is the theme I work on: but not slight is the fame.' In Virgil toil is the way to glory; so in *G. iii.* 288, *hic labor, hinc laudem fortis sperate coloni*.

Two metrical points should be noted: (1) when a pause comes after the second dactyl, it is preceded mostly by a dissyllable of two shorts; (2) the pause after the fifth foot throws a strong emphasis on the word preceding the pause; here the sense of the line culminates in *gloria*.

*tenui*: adjective used as a noun. Cf. *G. ii.* 79, *funditur in solidum cuneis via*.

7. *laeva*, 'evil.' Like *sinistra*, opposed to *dextera* (in the sense of 'favourable').

**audit(que) vocatus**, 'listens to prayer.'

The special point of calling on Apollo is that he was the father of the legendary bee-keeper, Aristaeus; v. l. 323. However, it was Augustus who made Apollo one of the chief gods of Rome, believing himself, after his victory at Actium, to be under Apollo's peculiar protection.

8-50. *The site of the apiary, its construction and surroundings.*

**8. principio**, 'first of all.' A formal word, borrowed from Lucretius. Virgil begins in the grand style; cf. *G. ii. 9, principio arboribus varia est natura creandis.*

**sedes**, 'home'; **statio**, 'post.'

**9. sit**: the subjunctive with the relative *quo* (= *ut eo*) implies a purpose in the choice.

**10. ferre**: for the sake of metre Virgil uses infinitives freely for prose constructions requiring a subjunctive; cf. *ll. 23, 84, 117, 249 and 489.* The infinitive is used with *hortor, aggredior, ardeo, suadeo, abnego, monstro, fugio, ero*, and others.

**petulci**: adjectives may occur at the end of a line where there is no final pause; if they occur before a final pause (cf. l. 15) they must be emphatic.

**11. insultent**, 'tread down'; subjunc. as *sit* (l. 9).

**campus**: the vague local ablative, frequent in Virgil without a preposition.

**12. decutiat, nunciat** subjunc. as *sit* and *insultent*.

**13. abscissa**: these epandactic words at the beginning are usually significant, often denoting emphasis. Here there is a strong contrast with *advent* (l. 17).

**ploti**... *ploti*... *ploti*... 'scaly-backed lizards.' Another debt to Aristotle's *History of Animals*, cf. l. 1.

**14. merops**, 'the bee-eater,' a bird technically called *merops apiaster*, and of brilliant plumage.

**15. Progne**, 'the swallow.' Progne, wife of Tereus, revenged herself on her husband by slaying and serving up to him their son Itys. Pursued by Tereus, she was changed into a swallow.

The swallow does little harm to bees, and rarely frequents the place where the hives are located. It prefers much smaller insects.

**pectus signata**: the blood of her murdered son, with which her hands were stained, is supposed to mark her plumage. *Signata* is here passive; *pectus*, an accus. of respect; so *saucius pectus*, 'breast-wounded,' and cf. l. 357.

**oruentis**: see l. 10, note.

**16. ipsaque**: the *que* is used loosely in the sense of 'that is.'

volantes, 'as they (the bees) fly.'

17. *nidis*, 'nestlings,' 'brood.' So *G. i. 414, dulcesque revisere nidos*.

*immitibus*, 'pitiless.' Virgil's sympathies are on the side of his bees.

19. *adsint*: see note, l. 13.

*tenuis fugiens* . . . *rivus*, 'a thread of rill fleeting.' *Tenuis* goes closely with *fugiens*, 'running in thin stream.' In Virgil an adjective is often made to qualify a present participle like an adverb; cf. *ll. 370 and 425*, and *G. i. 163, tardaque . . . volventia planstra*. The usage is like Shakespeare's *deep-contemplative, crafty-sick, active-valiant*.

Bees require water for several purposes; partly for mixing up the honey and wax, but chiefly for the pollen which is given to the young brood from May onward.

20. *vestibulum*, 'the entrance.'

The palm and olive are leafy trees which afford a blind from the sun.

21. *prima novi, examina reges*: note the symmetry of expression. This balance of noun and epithet is the characteristic of Latin verse, especially hexameter verse.

*reges*: we call them, more accurately, 'queens.' A bee-hive contains a queen, drones, and workers; the queen is a female, is the ruler, and, in great part, the mother of the community; the drones are males, the workers abortive females. To one queen there may be some 2000 drones and 20,000 workers, but a single hive sometimes contains upwards of 40,000 inhabitants.

22. *vere suo*, 'in the spring they love.' *Suus* referring to a single word often has this meaning; so *l. 190, sopor suus*.

*favis*: abl. of separation with *emissa*.

23. *vicina*, like *obvia* (24), is in emphatic position: the bees must be helped.

*decedere*: for infin. cf. *l. 10*, note. Trans. 'retire before the heat'; cf. *G. iii. 467*, (of a sheep) *seras solam decedere nocti*, and *Ecl. viii. 88, nec seras meminit decedere nocti*.

24. Note the symmetry in the order of words; cf. *l. 21*. Here, however, the corresponding words are in inverse order according to the figure called *chiasmus*.

25. A favourite line of Virgil, with triple division.

*in medium*: adjec. used as noun; cf. *l. 6*.

*stabit iners*, 'stagnate.'

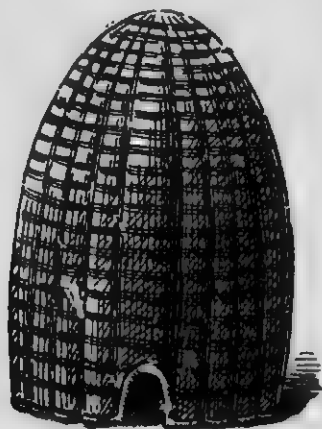
26. *grandia* . . . *saxa*: the exaggeration is playful; he means pebbles (*lapilli*); so *Neptuno* (*l. 29*).

29. *sparserit*, 'has sprinkled.' The pause, though a slight one, is expressive of suddenness, as often after the first dactyl.

'A gust of wind plunges them in the watery realm,' a phrase in grandiose style like *grandia saxa*.

30. *casiae*: a common herb, to be distinguished from the Arabian shrub, mentioned in Ps. xlv. 8, "All thy garments smell of myrrh, aloes, and casia."

31. *serpylla*, 'wild thyme.' These strong-scented plants thrive as well on a sunny bank in England as in Italy or Greece. To hive a swarm, one often rubs the hive over with wild thyme to induce the bees to remain.



Bee-hive

*spirantis* = *olentis*, 'scented.'

*thymbrae*, 'savory.'

32. *floreat*: the pause is here merely for variety's sake.

*violaria*: cf. l. 275. This word might mean either the pansy or our sweet violet.

Nettles should *not* be allowed to grow in the neighbourhood; bees have a great aversion to them.

33. *ipae*: i.e. the hives themselves, as distinguished from their surroundings.

*tibi*: ethic dative. Virgil is on easy terms with his reader.

34. *alvaria*: *alvus* (in Varro, Pliny, and Columella) is the usual word for 'hive'; *alvaria* is a 'collection of hives,' 'apiary.'

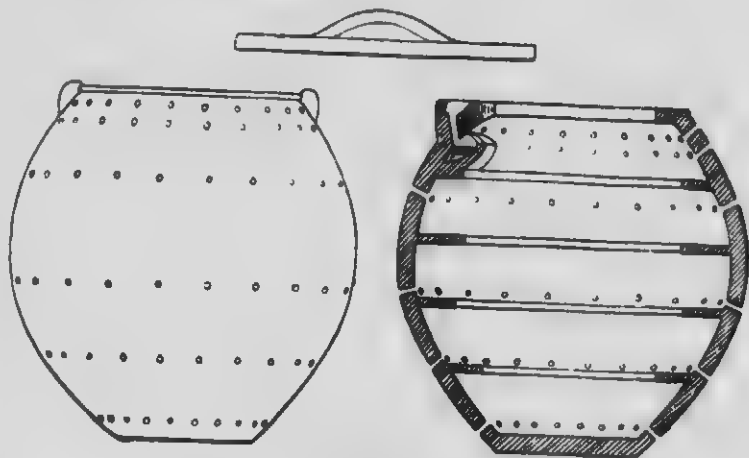
*vimine*: this is probably some species of willow, not the osier.

33-4. Varro says, "optimae fiunt corticeae, deterrimae fictiles, quod et frigore hūme, et aestate calore vehementissime commoventur."

35. *aditus*: this pause after  $3\frac{1}{2}$  is specially used for proverbs or emphatic advice, as here; its use for this purpose was exaggerated by Lucan.

*Wide openings* are desirable, but not more than  $\frac{1}{2}$  inch in height, so that hornets and other destructive insects and reptiles may not gain an ingress.

36. Note the dactyls expressing the thawing process.  
*coagit (co-agit), 'congeals.'*



Bee-hives

*liquefacta remittit*: a redundant or accumulated expression, which seems to say the same thing twice; so *G. i. 200, sublapsa referri*.

Honey does not freeze, but congeals; and it rarely becomes liquid again, at any rate as the same substance.

37. *metuenda*: the fifth trochaic pause is a very pretty variety, and serves, like the pause after 5, to emphasise the word preceding it.

Extremes they cannot bear; so much so that in summer a number of workers is kept at work ventilating the hive by the vibration of their wings.

38. *tenuia*: a trisyllable, the *u* being a kind of consonant. Virgil has *gēnua labant, āriete crebro*. The process of compression is called *synizesis*.

39. *fucosque et floribus*, 'and with gum of flowers,' a case of *hendiadys*, or expression of one idea by dividing it into two parts.

*fucus* here is the *propolis*, "an unctuous resinous substance collected from the buds of trees, and used in lining the cells of a new comb, stopping crevices, etc." It does not retain its adhesive quality like bird-lime. *Fucus* is probably *not* pollen, which is a kind of dust of flowers, and used as bee-bread for feeding the young *larvae*.

*oras*, 'edges' (of the crevices).

Bees will not remain in a hive where there is more than a single opening, although the top may be perforated for ventilation. This is because the hive is a fortress against other bees; hence they store the honey as far as possible from the entrance.

40. *explent*: an expressive and descriptive pause; cf. l. 13.

*gluten*: obviously = *fucus*.

41. *lentius*, 'stickier.'

*Idae*: Ida was famous for its pines; G. iii. 450, *Idaeasque pices*.

42. *eTossis . . latebris*: one of the prettier cases of separation of noun from adjective is where a brief parenthetical phrase, as here, intervenes; so *Pollio amat nostram, quamvis est rustica, Musam*.

43. *fovere larem*, 'keep their home snug.' The perf. is *gnomic*, i.e. used of habitual action. *Fovere* is one of Virgil's favourite words; he uses it of *keeping warm*, and derivative notions like *embracing*, *nursing*, *sitting or lying close*, *rubbing*, *closing up tight* (cf. l. 46); and see l. 230. Bees rarely construct their combs underground, except those of the *bombus* kind, but prefer an elevated spot, such as the wall of an old building or the rocks on the island of Gozo.

It is amusing to note how poets cherish favourite words: thus Hartley Coleridge, *smile*; Keats, *lush*; Shelley, *panting*; Tennyson, *doubt*; Byron, *soft*; and so on.

44. *arboris antro*: this they do mostly in countries where they are wild and unprotected by man; but with us they are improvident in their choice, and settle on the first green branch.

45. *tu*: Virgil addresses his reader in the manner of an instructor. He fitly assumes this position, in addressing the "sober practical understanding of the Italian race." Note how faithfully Virgil performs this office of teaching a practical and unspeculative people.

*e . . limo*: *e* expresses the material out of which. This is perhaps a better reading than *et*; see Appendix I.

The advice is sound. When the opening to a hive which i



constructed in a wall is too large, the bees employ the mortar in reducing the extent of the opening.

46. *raras . . frondes*, 'a thin layer of leaves.' *Rarus* = loosely scattered; *densus* = closely compacted.

47. *neu . . sine*: this is an old-fashioned construction for *noli sinere*.

*taxum*: it was thought that yews were poisonous; cf. *Ecl.* ix. 30, *si tua Cyrneas fugiant examina taxos*. Yews are much rarer in Italy than in England.

Note the pause at the end of the fourth foot, after the dactyl. It is called the *Bucolic caesura*, a phrase in which *caesura* means 'break.' It is so called because pastoral poets mainly affected it. As a rule its use in Virgil denotes something unusual in the matter described.

48. *cancros*: the ashes of burnt crab-shells were used as a (1) manure for certain trees; (2) specific for certain ailments, e.g. scalds.

*paludi*: because of poisonous smells.

49. The pause after the third foot, *gravis* (a light one, it is true), is unusual. Such a pause bisects the line into two equal parts, whereas the underlying principle of the hexameter is to differentiate its two parts as much as possible. Cf., however, *G.* i. 358, *montibus audiri fragor, aut resonantia longe*, and *Aen.* ix. 45, *obiciunt portas tamen, et praecepta facessunt*. This pause is not uncommon where two alternatives are expressed in a line.

*concava*, 'encircling.'

50. "And fling back the phantom of . . . 1" (Mackail).

*offensa*, 'rebounding.' The word is of the sound first made, but it is transferred to the

*imago*, from *mimago*, as in . . .

51-66. *How to capture a snake and kill him then.*

51. *quod superest*: a transition from one to another subject, borrowed from Lucretius, 'as for what remains,' 'furthermore.' *Contemplator*, i. 1. 50. Lucretian.

*Sol aureus*: Virgil is perhaps recalling *aureus exoritur sol* from Ennius.

53. *illae continuo . . peragrant*, 'see, then they range forth.' *Ille* is used, as often, dramatically; hence it is frequent among the emphatic spondaic words which begin a line, such as *tantus*, *ipsae* (cf. l. 65).

54. *purpureos*, 'bright-coloured.' The adjective is opposed to

*caeruleus*, 'dark,' being used of *hair*, *swans*, *spring*, etc. The root is as in *πῦρ*, 'fire.'

*metunt*, 'make their harvest of'; cf. l. 231.

55. *summa leves*: the two epithets are daintily placed together; 'sipping as they lightly hover.'

*hinc*, 'therefore it is that'; i.e. the fine weather works on their physical nature, a Lucretian idea accounting for the verbal imitations quoted on l. 37.

*nescio*: this pause does not come under the same conditions as that after *gravis* (l. 49), because *nescio qua* are practically one word.

56. *progeniem nidoque*, 'their brood in their nests,' a case of *hendiadys*; although of course *nidi* often = 'nestlings.'

*arte*, 'deftly.'

*recentes*: not so much 'fresh' as 'moistened.' *Recentis*, as Prof. H. Nettleship used to point out, is connected with the root of *rigo*, and in most of its meanings implies moisture. As a matter of fact, the wax is moistened, masticated, and rendered ductile by the bees in their mouths.

57. *excudunt*, 'forge,' a word denoting effort, and properly used of metal.

58. *hinc*: see l. 55.

59. *aestatem*, 'summer air.' Note the metaphor in *nare . . liquidam*.

60. 'Wonder at the dim cloud trailing down the wind.' One recalls Wordsworth's "trailing clouds of glory."

61. *contemplator*, 'mark!' Cf. l. 51. The rather rare second trochaic pause is well used to arrest attention. Its use in the Latin hexameter was a Lucretian innovation, adopted by Virgil.

62. *petunt*, 'steer for' (keeping up the metaphor of l. 59).

*iuscos . . saporas*, 'the scents ordained.'

63. 'Crushed balm and lowly tufts of honey-wort.'

*mellisphylla* (Greek = bee-plant) and *oerinthae* (*κνίση*, honeycomb). The Greek words suggest the peculiar Greek rhythm, first trochaic caesura, and no caesura (except an apparent one) after the second foot; and in next line, second trochaic caesura, and again no caesura after 2.

As to balm and honey-wort, cf. l. 31. Aristotle, *History of Animals*, mentions *kerinthos* as a bee-food.

64. The latter half of the line is a playful expansion of the former. 'The mother' is the Phrygian goddess Cybele, whose worship found its way to Rome during the third century B.C. Cymbals and wild dances were a part of her oriental ritual.

"Bees seem to delight in noise," says Aristotle. It is a common but ineffective practice to make such noises. Some suppose the keepers used this method of proclaiming their ownership of the ~~hive~~.

65. *ipse*: cf. l. 53.

*sedibus*: the pause after the fifth foot is peculiarly effective when the succeeding word is repeated from the earlier part of the line. So Virgil has *longa est iniuria, longae*, etc.

As to the settling of bees, the queen does not apparently choose the place. Many settle spontaneously on the bough, others follow their example, and the queen acquiesces. Finally, they enter the hive, which is prepared with the same scents as the bough.

66. *more suo*: it is their almost certain course.

*ounabula*: Virgil has a variety of words for hive; see above, l. 58, and elsewhere.

67-87. *A battle of bees described. How to end it.*

Battles might occur under any of these circumstances:—

(i.) Swarms from different hives might fight.

(ii.) The new queens hatched during the summer might contest the sovereignty of the reigning queen.

(iii.) The drones, when their turn is served, are killed by the workers. This is described by a writer in terms resembling those of Virgil: "A buzzing commences in the hive, the drones and the workers sally forth together, grapple each other in the air, hug and scuffle for a minute, during which operation the stings of the workers are plunged into the sides of the drones, who, overpowered by the poison, almost instantly die."

Which of these Virgil intended to describe it is difficult to say.

With Page I take the sequence of thought to be: lines 67, 86-87, the real subject; 67 (*nam*, etc.) -85, a long parenthesis divided into (a) 67-76, the causes of battle; (b) 77-85, a description of the battle itself.

The irregular construction of the paragraph is not due to careless composition, but is rather an artistic pretence of carelessness which is intended to excuse the introduction of somewhat irrelevant matter. Cf. l. 253, note.

67. *nam*: the parenthesis becomes so long that the apodosis is practically lost sight of. Logically it is contained in ll. 86-87.

68. This is purposely a grand-sounding line, composed of five words, like 72, in Virgil's mock-heroic style.

*regibus*, 'queens.' *incessit*: a pompous word.

69. *bello*, ablative, 'with (the thought of) war.'

70. *praesciscere*: this fourth foot pause is habitually used in passages of excitement; cf. l. 78, and l. 47, note.

71. *ille*, 'the familiar.'

72. The sound made by the queens is well known to bee-keepers. Varro mentions it.

*fractos*: the word means that the sound is emitted rhythmically, as it were in bars. Page well compares Ennius's line, *at tuba terribili sonitu tarantara dixit*.

73. *trepidat* inter: such harsh elisions are cultivated by Virgil in battle passages; cf. l. 75.

74. 'Sharpen their stings with their beaks and brace their arms.' This description is of course imaginative, not scientific. The sting of a bee is in its tail and could not be so sharpened. Bees, however, do clean their stings with their hind legs. They seldom use their stings when swarming.

75. *praetoria*: in a Roman camp the general's quarters are in the centre; here the royal cells, which are attached to the central part of the hive, are meant: "the tent-royal of their emperor," Shakespeare, *Henry V*.

76. The alliteration on *m* well describes the humming noise of the prelude to the fray.

*vocant*, 'challenge' (= *provocant*).

77. *sudum*, 'rainless.' *Sudus* = *se* (*sine*) *udus*, 'free from moisture.' Transl. *ver sudum*, 'a dry spring sky.'

78. *portis*: abl. of separation.

*concurritur*: an intransitive verb used impersonally in the passive.

79. *magnum . . orbem*, 'they crowd and cluster in a great ball.' *Glomerantur* is aptly used, since *glomus* = a ball of wool; so *G. i.* 323, (*nubes*) *foedam glomerant tempestatem*.

80. *cadunt*: when they reach the ground the real fight begins. *non densior*, 'thick as.'

81. *glandis*: a partitive genitive after *tantum*. The word is used collectively instead of *glandium*, like *miles* (= soldiers, soldiery).

82. *ipsi*: for spondaic word cf. l. 65, note. 'The monarchs,' as contrasted with their followers.

83. Note the symmetrical arrangement of words. 'Giant passions stir in pigmy hearts.'

84. 'To the last steadfast not to yield.'

*adeo*: an emphasising particle, here strengthening *usque*.

*cedere*: a Virgilian infinitive for subjunctive. The ending of the line is certainly harsh metrically.

85. *subegit*: the regular construction after *adeo usque dum*

would be a perfect subjunctive, but the more vivid indicative is not uncommon. Here what is emphasised is not the *purpose* of *obnixi*, but rather the *fact* that the leaders do hold their ground.

86-7. There is a characteristic mixture of humour and pathos in these two lines. The ethical suggestion is of the unavailing struggles of poor humankind.

87. *pulveris . . iactu*, 'a handful of scattered dust.' The return to peace is beautifully suggested by a line which is the perfection of metrical smoothness. In no case is there a meeting of consonants at the end of one word and the beginning of the next.

88-102. *After the battle, let the better stock, recognisable by marks of colour, have a clear field.*

89. *visus*: an example of the third trochaic pause (though a slight one), rather frequent and peculiarly Virgilian. Cf. l. 447, *scis, Proteu, scis ipse*, and G. i. 299, *nudus ara, sere nudus*. It is a Greek pause, which Virgil tried to naturalise in Latin, but his successors seem not to have approved of it.

*eum*: the pronoun *is* was frequently used by the early poets, but became rare in Catullus, more so in Virgil, and almost vanished from the works of Lucan and Silius. This is especially the case with the dissyllabic forms like *eum, eo, ear*, which were very uncertain in pronunciation, and so unwelcome in metrical composition.

*ne . . obest*, 'that his (her) watchfulness bring not ruin.'

The defeated queen would only consume honey; and her followers would produce none: therefore destroy the whole race.

90. *vacua . . aula*, 'in a clear court,' that is, with no rival.

*sine regnet*: *ut* omitted as often in common phrases.

91. *alter*: we expect a second *alter*, but the explanation beginning in l. 92 intervenes, and the thread of the construction is lost, as in l. 67.

Mr. Page quotes to show that Virgil accurately describes the two commonest varieties of honey-bee—the Ligurian bee, and the ordinary honey-bee. The Ligurian queen-bee is remarkable for its length of body, and lays considerably more eggs than a Hungarian.

*maculis . . ardens*, "ablaze with markings of golden mail" (Page). Military terms are often used fancifully by Virgil of bees, as in G. i. of tilling the soil. Cf. l. 167, *agmine facto*; see note.

92. Virgil is a great believer in colour as a distinguishing mark of excellence. So also G. iii. 81-3, horses are graded by their colours; and G. ii. 177, *nunc locus arborum ingeniis, quae robora unigue, | quis color, etc.*

*duo*: notice the short *o*, as in *egō, homō, octō*.

**mellior**: the last syllable is lengthened in arsis, that is, after the syllable which receives the metrical stress; the lengthening is here made easier by the following pause. It is rare in the fourth arsis, but common in the second or third. So *G.* iii. 76, *altius ingreditur et mollia crura reponit*. In fourth arsis cf. *Aen.* x. 156, *externo commissa duci. Aeneia puppis*.

92, 93 sq. The matter is taken direct from Aristotle.

93. *rutilla . . squamis*: the phrase is a repetition of that in l. 91.

*horridus*, 'rough-coated.' Cf. l. 96, *horrent*.

95. *binas*: the distributive is poetical for the cardinal *duas*.

96-8. The point of these lines is the comparison of the inferior kind of bee to a dusty traveller. Sidgwick is probably wrong in following Columella, who thinks the bee is compared to dusty spittle!

The 'spitting' is not a part of the comparison, but simply an added detail to work up the picture. The simile is a neat and telling one.

98. *aridus*: the emphatic adjective is prominently placed before an overhanging pause. So elsewhere *effera*.

*aliae* corresponds to *aliae*, l. 96.

*fulgore*: an ablative of manner without either *cum* or an adjective.

99. 'Glittering with the gold drops which mark their bodies evenly.'

*auro et guttulis*, 'spangles of gold,' a case of *hendiadys*; so *G.* ii. 192, *pateris libamus et auro*, 'we offer from golden goblets,' and *Aen.* ix. 707, *duplici squama lorica fidelis et auro*, 'his trusty corslet of double gold links.'

100. *hinc*, 'from their combs.'

*orto*, 'appointed.' Cf. l. 231.

101, 102. *neq. tantum*, sq., 'and yet less sweet than clear, and meet to mellow the harsh flavour of wine.'

103-115. *The best way to deal with fits of idleness.*

The subject of this paragraph seems to have attracted Virgil's successors. Lucan (ix. 285-92) compares the voice of Cato rousing his followers from their sloth to the sound of a mass bringing idle bees back to their work: *si sonus increpat. eris | attonitae posuere fugam, studiumque laboris | floribus repetunt*. And Claudian (*VI. Cons. Hon.* 259-64) takes up the same theme for illustration.

This want of purpose is apt to show itself after the loss of a queen. 'Work is abandoned; the whole hive is in an uproar; every bee

traverses the hive at random, and with the most evident want of purpose.'

103. *incerta*, 'aimlessly.' Adjective for adverb. Cf. l. 369, note.

*coelo*: Virgil's poetical ablative, vaguely expressing the sphere in which action takes place.

104. *frigida*, 'to grow cold.' The word goes closely with *relinquunt*, being used proleptically; that is, the adjective expresses the result of the action of the verb. Contrast *fovere larum*, l. 13.

Working bees do sometimes cease to store honey. Sometimes it is because they are in danger of losing it, especially if the hive is weak, strange bees habitually rob them; sometimes because the hive has more than one opening, or because some reptile, like a toad, has gained ingress.

105. *prohibebis*: a future of command; cf. next line, *tu*.

106. For the pause after 3½ cf. l. 35, note. *tu*: cf. l. 45, note.

107. *eripe*: quick action of all kinds is well expressed by the first dactyl pause; cf. l. 29.

The wings of the queen are shorter, though her body is longer than those of the workers. To prevent bees swarming it is a common practice nowadays to find the queen-bee and destroy it. It will require at least a fortnight to produce another queen; during that period the bees are very busy gathering honey and can fill the hive. Bees never issue in a swarm from the hive without a queen, and if the queen be accidentally killed, most of the bees will return.

108. *castris*: local ablative. 'Strike standard in the camp,' before marching out to battle.

*signa*: the last word of a hexameter is preferably long, as the Roman ear liked spondees; such trochaic endings as *signa* are rare (about 4 per cent). They are less objectionable when preceded by an adjective of similar ending, like *mortalia corda*, *florae rura*, and not followed by a final pause.

109. The pleasant subject is represented by a smooth line.

110-11. Priapus was a god of fertility, supposed to have been born of Venus at Lampsacus on the Hellespont, where he was worshipped. He was particularly the protector of garden produce; his wooden statues were armed with willow cudgels to keep off thieves and birds. Cf. Hor. Sat. i. 8 (1-7); a Priapus made of fig-tree says he was made into a god—

*furum aviumque  
maxima formido: nam fures dextra coarctet:  
ast importunas volucres in vertice harundo  
terret fixa velatque novis considerare in hortis.*

114. *furum atque avium*: the genitive = *against* thieves and birds. So *periculum incitamentum et laborum* (Cic.) = stimulus to undergo dangers. Objective genitive.

111. *tutela Priapi*: the abstraction is in Virgil's elaborate manner for *custos* (already given) *Priapus*. Cf. *the might of Gabriel* = mighty Gabriel.

This line is purposely given a grandiose ring, because the subject is a lowly one. Four-worded lines are few; however, cf. *G. i. 502, Laomedontae luimus periuria Troiae*.

112-15. These lines illustrate Virgil's deep conviction that personal industry is a great element in happiness; he is a believer in the force of the dignified Roman word *industria*.

112. *ipse*, repeated twice in l. 114, brings out the necessity of personal effort.

113. *serat*, 'plant.' *cui talia (sunt) curae*: the dative *curae* is predicative, expressing the *object for which*, and being used closely with the verb *esse*. Other similar verbs are *dare, ducere, habere*. Cf. the legal phrase, *cui bono (est)?* = for whose advantage is it?

114. *terat*: for the pause cf. l. 47, note.

114-15. *feraces figat humo plantas*, 'bed vigorous cuttings.'

116-148. An episode on the peacefulness and happiness of country gardening.

The following is one of the medium-length episodes of the *Georgics*; a similar one is that in *G. i. (121-59)* describing the gradual development of the arts of civilisation.

117. *traham*: corresponding to *canerem* (l. 119) we should expect *traherem*, but in order to gain vividness and arrest attention Virgil writes *traham* (but that I am furling my sails, as you see). Conington quotes a parallel from Tibullus, i. 18, 22, *faceret, si non aera repulsa sonent*. Transl. 'But that I furl my sails . . perchance I might sing.'

*advertere*: for the infin. cf. ll. 10 and 84.

119. *ornaret* naturally follows the tense of *canerem*.

'And Paestum with its double-blossoming rosebeds.' Like Horace, Virgil lets his heart go out to certain places; so below, *Galaesus* and its meadows (l. 126).

120. *potis . . rivis*, 'in drinking the rill.'

*gauderent*: cf. *ornaret*, l. 119, and *cresceret*, 122.

121. *tortus*, 'trailing.'

122. *cresceret in ventrem*, 'swells bellying.'

*sera oomantem*, 'late blooming.' The neuter plur. accus.



(really a cognate accus.) is used as an adverb. Cf. l. 270, and G. iii. 149, *acerba sonans*.

123. *narcissum*: probably a species of daffodil. The acc. is a poetical construction after the intrans. verb *tacuisse*.

*Sexi*, 'twining.' Note how past participles frequently take the meaning of a present; so *petis* (120) and *torius* (121).

*acanthi*: the acanthus is a good plant to grow on rocky (cf. 127-129) soil, where it wants little care from the gardener.

124. *pallentes hederas*: possibly this means 'ivy streaked with white,' like the variegated ivy with which we are familiar. So *Ecl.* iii. 39, *hedera pallente*.

125-46. The country here mentioned is Calabria, and the town Tarentum, founded by Spartans, who had a mythic king Oebalus. The scene of the Galaesus district attracted Horace and Propertius as well as Virgil. Propertius pictures Virgil *umbrosi subter pineta Galaesi*, meditating his Aeneid and conning over his earlier Eclogues.

The whole passage admirably bears out Mr. Sellar's dictum, "The sentiment of the Georgics is a sentiment of peace inspired by the land." The gardener's happiness is independent of wealth, but not independent of toil: strenuous labour is the condition of realising the *divini gloria ruris*.

127. *Corycium*: *Corycus* is on the coast of Cilicia, which was famous for its gardens. The old man, says Mr. Sellar, was "some survivor probably from the Eastern wars of Pompey."

*relloti*, 'waste.'

128-9. The soil was of little use for corn, grass, or vines. Notice how Virgil substitutes for these words their animate representatives, *Iuvenis*, *pecus*, *Bacchus*.

*illa . . seges*, 'that poor land.' *Seges* often has this meaning. *Iuvenis*: dative.

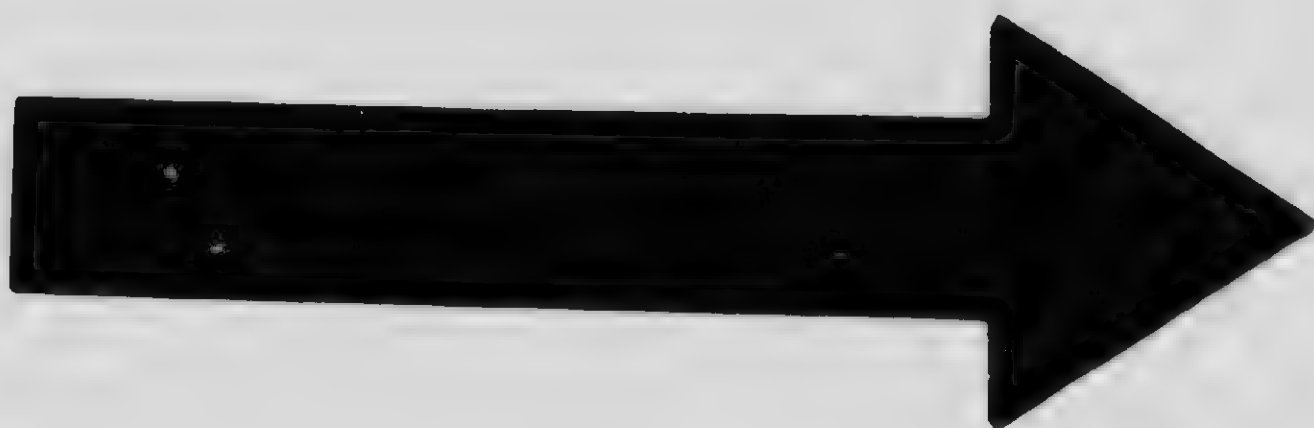
129. *pecori opportuna*: the harsh elision is suggestive of difficulty, as often.

130. *rarum . . in dumis*, 'here and there between the bushes.' Take closely with *promens* ('planting').

130-1. Garden-stuff, lilies, vervain, and poppies are introduced in the short space of two lines with great art, the words being so arranged as to avoid the appearance of a catalogue.

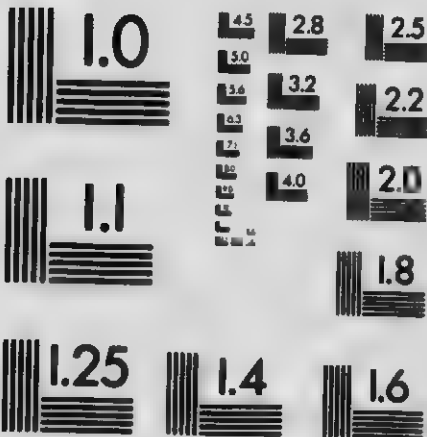
131. *vescum*, 'meagre,' 'slender.' Cf. G. iii. 175, *vescas salicum frondes*, 'thin willow leaves.' So Pliny, *Nat. Hist.* vii. 81, *corpore vesco sed eximii viribus*.

132. *regum . . animis*, 'matched the wealth of kings in



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his (contented) spirit,' recalls the familiar line of Sir Edward Dyer (1550-1607):

"My mind to me a kingdom is,"

and Thomas Dekker's *Content* :

"Then he that patiently Want's burden bears,  
No burden bears, but is a king, a king."

Turn also to Robert Greene's song :

"Sweet are the thoughts that savour of content,"  
ending,

"A mind content both crown and kingdom is."

133. *dapibus* . . *inemtis* : note the humble character of this garden's produce, and contrast it with Andrew Marvell's *Garden*. The two words are contrasted : *dapibus* implies the dainties of a rich feast.

134. *primus* : cf. l. 13 for spondee. The suggestion is one of Virgil's favourite ethical ideas : Be first in the field. Cf. *G. i.* and *G. iii. passim* ; e.g. *primus humum fodito* (*G. ii.* 408).

135. *etiam nunc*, 'still.' Winter was still present, when the old man was raising spring flowers.

136. *rumperet* : for the pause cf. l. 29.

137. *ille* : dramatic. 'See, there he was plucking the soft-tressed hyacinth.'

*tondebat hyacinthi* : note (i.) the lengthened syllable, *tondebat*, frequent before abnormal endings. Here, however, there is additional point, as in old Latin the *at* of imperfects was long.

(ii.) The quadrisyllabic. It is a Greek word, and this suggests the Greek rhythm ; so *fultus hyacintho*, *Ecl. vi.* 43. *Hyacinthus* and *hymenaeus* are used several times by Virgil in this place.

138. 'Taunting the summer for its lingering and the west winds for their delay.'

139. *fetis*, 'breeding,' or, possibly, 'just delivered.'

*idem*, 'he . . too.' The same man was successful not only with his flowers but also with his bees. The pronoun gets a kind of adverbial sense, whether of addition or contrast. So *Hor. ii.* 10, 16, *informes hiemes reducit | Iuppiter, idem | summovet*.

140. The peculiar rhythm is due to the absence of a genuine caesura after second foot ; cf. l. 63.

142-3. 'And all the fruits (that is, buds) that arrayed his orchard-trees in blossoming time, were carried as ripe fruit in autumn.' Every blossom set and grew to maturity.

142. *pomis* here = *gemmis*.

143. *Induerat*: this pretty metaphor appears in *G. i. 187, quum se nux plurima silvis | induet in florem.*

*matura*: supply *poma*, not *arbores*.

144. *in versum*, 'in a row.' The idea of the accusative is that it is not a row till the gardener makes it so. *Versus* is also used of a tier of oars, and a rhythmical arrangement of words in poetry.

*ulmos*: it is said that the common elm was introduced into our country by the Romans.

145. 'Thorns with plums already on them,' by grafting. For the process see *G. ii. 73-82*.

146. A picturesque line, and a good sample of Virgil's reflective manner in weaving a human interest into subjects of external nature.

147-8. Virgil artfully pretends he has hardly touched on the subject, and so half conceals his digression of 31 lines, just as *G. iii. 266-83* is dismissed by *sed fugit interea, fugit irreparabile tempus*. Still, he was probably already grappling with the *Aeneid* when this was written, and this fourth book of the *Georgics* shows some traces of the increasing influence of Homer and the diminishing influence of Lucretius, e.g. the long digression (315-58) is in the epic manner.

147. *spatilis . . iniquis*, 'debarred by jealous limits.'

148. This suggestion was taken by Columella in his tenth book of his *De Re Rustica*, which is *De hortorum cultu*, written in hexameter verse. Columella was a native of Gades, and a contemporary of the younger Seneca; he wrote before A.D. 65.

149-218. *The wonderful community of bees.*

149. *naturas*, 'instincts.' The word=inherent quality; so in *G. ii. 9, arboribus varia est natura creandis*, 'the natural qualities of trees are different when you consider their production.'

*Jupiter ipse*: note that Virgil here accepts one explanation of these wonderful instincts—a direct providential gift. Later on (ll. 219-27) he mentions, without dissent, the theory that these instincts are drawn from the all-pervading divine intelligence. This latter idea he seems finally to accept in *Aen. vi. 724 sq.* Virgil is an eclectic philosopher.

151. Jupiter, says the legend, was the only child of Cronos, who survived the father's design of devouring his children lest they should depose him. Jupiter was hidden by his mother in a cave on Mount Dicte in Crete. To drown his cries the Curetes, priests of Cybele, clashed their cymbals. As bees are attracted by this noise,

they settled, and their honey supported the god who in return endowed them with exceptional instincts.

152. *Dictaeo*: Dicte was a mountain in Crete.

153 and following lines: Virgil's evident enthusiasm for the bee community is explained by his ideal of human good, which is not for each individual to secure peace of mind for himself, but to be useful in supporting others by contributing to the welfare of his family and of his country. All through this passage are scattered furtive references to the fallen condition of Rome, which in its vigorous prime had for its main end the greatness and permanence of the race. Cf. Shakespeare's *Henry V.* i. 2, 183-204. See Appendix II.

153. *solae*: this is not correct any more than l. 74. Ants, at least, have very similar institutions.

*communes natos*: community of children is dealt with at length in the first book of Plato's ideal *Republic*.

*consortia*, closely with *habent*, 'hold in partnership.' The word is usually applied to *persons*.

154. *magnis . . sub legibus*, 'under the majesty of law.'

156. The ideas of prudence and thrift are often inculcated by Virgil; cf. *G.* i. 186, *atque inopi metuens formica senectae*. No doubt this line early became a copy-book maxim for young Romans.

157. *experiantur*: this light second trochaic pause is a pretty experiment of Virgil's; cf. l. 61.

*in medium*, 'in a common stock.' Cf. *G.* i. 127: the people of the golden age, *in medium quaerebant*. Community of goods as well as of children.

158 sq. The following division of labours is given by Aristotle. The idea of a division of labour "is always the mark of an advanced social life" (Page). All these operations are carried out entirely by the workers, of whom there will be some 20,000 to 2000 drones and one queen.

158. *victu*: the contracted dative form.

159. *septa domorum*, 'their close-fenced dwellings' (Page). The phrase composed of a neuter plur. adjec. followed by a genitive represents, as often, an adjec. and noun in agreement in the nom. or accus. case. Cf. *strata viarum* (= paved streets), *opaca locorum* (= dark places). Here a participle takes the place of the usual adjective.

160. The 'propolis' is meant; cf. l. 39, note.

*narcissi lacrimam*: cf. Milton's *Lycidas*, 150, 'And daffodillies fill their cups with tears.'

162. *ceras* = waxen combs. The combs are attached to the

roof by means of the propolis. The bees take the wax from the sacks situated between the segments of their bodies; they soften and moisten it with their mouths.

162-9. *aliae* sq. : this passage appears again in *Aen.* i. 431-7.

163. *educunt* : this word may mean (1) guide forth, (2) rear. With the latter meaning *adultos* would be proleptic, 'rear till they are full grown.' Bees, like ants, are very careful of their young.

164. *stipant* : this first spondaic pause well represents the effort of closely packing the honey.

165. *ad portas . . custodia*, 'guard at the gates.' *Ad portas* is an unusual and poetical adjectival phrase, which normally would have to be expressed by a participle in agreement with *custodia*, or by a relational clause. Cf., however, *pastor ab Amphryso*, *G.* iii. 2.

In very hot weather many working bees are stationed at the entrance of the hive, where they use their wings as fans to transmit a current of fresh cool air into the interior. The so-called guardians are mostly drones, and from their loud buzzing seem most dangerous to approach.

*sorti* : this is an old ablative; so *G.* i. 234, *torrida semper ab igni*. It is a common form in Lucretius, who has *orbi*, *tussi*, *colli*, etc. Other archaic forms in this book are *venientum* (167), *victu* (158), *stridere* and *effervere* (556).

166. *speculantur* : a military word, like *custodia* (165).

167. *venientum* : cf. l. 255, note.

*agmine facto* : the favourite military metaphor; cf. 108. So also in a passage about bees, *Aen.* xii. 587-92, we have *. . . ra*; and in Claudian (*Rapt. Pros.* ii. 124-7) *castra* and *exercitus*.

168. *ignavum fucos pecus* : a peculiar instance of separation of adjective from noun, by a noun in apposition; cf. l. 246. The drones are larger than the workers. They feed on honey of flowers, but bring none home, and are wholly useless except as being the fathers of the future race. They are killed at the end of the swarming.

169. *fecerunt opus*, 'all is busy toil.' The busy movement of multitudes is illustrated by working bees in *Aen.* i. 430-6, where the Trojans are making their settlement at Carthage, and in *Aen.* vi. 707-9, the souls are flocking round the river of Lethe.

*mella* : the plural gives a sense of accumulation.

170-5. Another passage used again by Virgil, *Aen.* viii. 449-53. The simile is intentionally exaggerated in Virgil's humorous manner.

170. *lentis . . massis*, 'stubborn lumps of ore.'

**Cyclopes** : in the *Odyssey* the Cyclops are one-eyed giants of Sicily ; later tradition represents them as Vulcan's workmen under Mount Aetna.

171. **properant**, 'forge apace.' The verb is usually intrans., but here has an object. Cf. l. 123, *narcissum tacuisssem*.

172. **redduntque** : the elision before *alii* is an awkward place of the line, the 2½ caesura. This is the rarest place in the line for elision, because the suspense of the elision is opposed to the sense of rest which the rhythmic pause should give. Here, however, all is haste and hustle. Cf. *G. ii. 18, ut cerasis ulmisque : etiam Parnasia laurus*.

**stridentia** : the adjective is used proleptically.

173. **lacu** : in this mock-heroic style a blacksmith's trough is called a lake.

**impositis incudibus**, 'under the anvil's weight.'

174. This spondaic line (combined with the harsh elision *illi inter*) gives magnificently the idea of effort and rhythm. So *Aen. ix. 724*, of Pandarus shutting a heavy gate, *portam vi magna converso cardine torquet*.

175. **in numerum**, 'in time,' literally 'so as to be in time.' Cf. *in morem*, 'duly' ; *in orbem*, 'in a circle.'

**forcipe** : etym. of *forceps* is *formiceps* (*formus*, 'hot,' and *capere*).

176. **si parva loet**, etc. : this is Virgil's hint that the simile must not be taken too seriously.

177. **Cecropias** : one of Virgil's literary epithets with a long genealogy. Bees produce famous honey on Mount Hymettus, near Athens, the mythical founder of which was Cecrops. This kind of indirect reference cannot be supposed to have given much pleasure to practical-minded farmers, although the Greek-cultured Romans would appreciate it. Cf. *G. i. 120, Strymoniaeque grues*, 'cranes of the Strymon,' as a nuisance to the Italian farmer. *Cecropiae* becomes in later hexameter writers almost a perpetual epithet for bees.

178. **munere quamque suo**, 'each in his own sphere.'

**ourae** : predicative dative ; cf. l. 113.

179. **daedala fingere tecta**, 'shape the fine-wrought chambers.' *Daedalus* (Greek *daidalos*, 'curious,' 'cunning') is adopted by Virgil out of compliment to Lucretius, with whom it was a favourite word. There is also a side reference to Daedalus, the architect of the Cretan labyrinth.

The combs consist of two ranges of hexagonal cells. A single bee, called the foundress-bee, sketches out the design of every comb,



and for a week at least the young bees are employed within the hive before they attempt to collect honey.

The cells are of three kinds: (1) cells for honey and nursing the young; (2) larger cells for drones, usually at the bottom of the combs; (3) some six royal cells (for the queens) attached to the central part.

180. *multa . . nocte*, 'late at night.' So *Caes. B. G. i. 4*, *multo denique die*, etc.

*minores*, 'the younger.'

181. *crura*, 'their thighs.' Acc. of respect with an adjective. Cf. l. 357, and l. 15, note.

*arbuta*: the arbutus is a tallish shrub, with beautiful creamy flower and scarlet fruit, which is common by the streams of Greece, though in England it requires careful sheltering; but Virgil is evidently here thinking of *Cecropian* bees.

182. *casiam*: cf. l. 30, note.

183. *tiliam*, 'lime-blossom.'

*ferrugineos hyacinthos*, 'dark-hued hyacinth.' *Ferrugineus* (from *ferrugo*, 'iron rust') is used loosely of any dark colour, purple, blue, or red. If the hyacinth is the same as the flower we know by that name, *dark blue* would be the colour meant.

For quadrisyllabic ending cf. l. 137, note.

184. The matter of this line is borrowed from Aristotle.

*omnibus una*: the contrasted ideas placed together, so as to emphasise the completeness of their social instincts; cf. l. 212.

*quies operum*, 'rest from labour.' Here the gen. denotes almost separation.

185. The broken line and the fourth foot pause describe the bustling scene at daybreak.

*eadem*, 'then . . likewise.' Cf. l. 139, note.

186. *decedere*: a loose infin. for subjunc. after *admonuit*.

187. A pretty line with its three rhythmic divisions.

*corpora curant*: this phrase denotes a general caring for bodily comfort, whether by eating, washing, resting, or sleeping. It is frequent in Livy, Cicero, and Horace; but the latter invents, on this analogy, the phrase *genium mero curabis*, 'you shall refresh your soul with wine,' *Od. iii. 17, 13*. Cf. also Virgil, *Aen. ix. 157, 158*, *laeti bene gestis corpora rebus* | *procurate, viri* (Turnus to his Rutulian troops).

188. *mussant*, 'they hum.' Descriptive word, applying equally well to the Italians whose habit it is to gossip at their doorsteps in the evening. One is reminded of the Greek *λέσχει* or public gossiping-places.

*oras*, 'entrance.'

189-90. These two lines are a triumph of metrical art.

Notice—(i.) Smoothness and absence of elision.

(ii.) A light fifth trochaic pause: trochaic pauses and caesuras often tend to give a soft effect.

(iii.) The hushing and soothing effect of the alliteration on *s*.

*silletur in noctem*, 'silence reigns far into the night.' So *Aen.* vii. 8, *adspirant aerae in noctem*.

In the honey season the bees do not appear to have any sleep, as a loud buzzing is kept up incessantly all through the night.

190. *suus*, 'welcome,' 'kindly,' referring to *artus*. Cf. l. 22, note.

191. Virgil again draws on Aristotle.

*pluvia impendente*: their fear of rain is a well-known fact. Cf. Silius Italicus, ii. 218, *formidine nimbis aquosae*.

193-4. Again the military metaphor as in l. 168.

194. *lapillos*: this idea, taken from Aristotle, is incorrect; probably, as Sidgwick suggests, pollen was mistaken for gravel.

195. *saburram*, 'ballast.' Etymologically connected with *sabulo* (= coarse sand), *ἄμμος* (= sand), etc.

196. *tollunt*: the spondaic pause describes the effort of rising with the load of ballast. Cf. l. 164.

197-9. This is another superstition quoted from Aristotle, who cites it for what it is worth.

197. *illum adeo*, almost = 'this strange custom' (Page).

198. *nec concubitu indulgent*: this idea probably springs from the fact that the great majority (that is, the workers) are neutrals, or abortive females. *Concubitu*: old dat.; cf. l. 158. Note the harsh elision of *u* before *i*.

*segnes*: proleptically with *solvunt*, 'unnerve to the languor of love.'

199. *nixibus*, 'with travail.'

The side reference is to the growing corruption of the late Republic and Early Empire.

200. *ipseae*, 'alone,' that is, apart from the males. For repetition of *ipse* cf. ll. 112-5.

The fact is that the queen, fertilised by a drone, lays eggs for about ten weeks on end at the rate of some 2000 to 3000 a week, depositing one in each cavity: first those that produce workers, next those which produce drones, and finally a few which give queens, for which larger cavities are reserved; these allow the body to become more elongated than is the case with the working bees.

201. *Quirites*, 'citizens.' This word reveals the tendency of Virgil's thought. The duty of replenishing the Roman state is insisted on; the greatness of the state should be an end to each individual.

202. *sufficiunt*: this word is used of keeping up the stock in *G. iii. 65*, *aliam ex alia generando suffice prolem*.

*refingunt*, 'repair.' This word is so rare that *refingunt* has been proposed, but this could only mean 'unfasten.'

204. *attrivere*, 'they crush.' The perfect is *gnomic*, that is, used of events which often happen, and so applied to proverbs; cf. *l. 213*, *rupere*.

*ulstroque*, 'and freely'; cf. *l. 265*. *Ustro* (connected with *ultra* = beyond) denotes that which is more than could be expected. Thus *Aen. ii. 145*, *his lacrimis vitam datus, et miserescimus ulstro*, they not only grant Sinon safety, but go so far as to pity him; and in *Aen. ix. 729*, *ulstroque incluserit urbi*, Pandarus with his own hand shuts his enemy inside the city.

205. Virgil likes to sum up a passage with a forcible proverb-like line; cf. *l. 169*.

206. *ergo*: because they are industrious and self-sacrificing, therefore the permanence of the race is secured.

207. *exciplat*, 'awaits.'

*plus septima*, 'more than the seventh.' This terse form of expression, common with *plus*, *amplius*, *minus*, is due to the natural dropping of *quam* in a common phrase; cf. *Aen. i. 683*, *noctem non amplius unam*, where *non amplius* is practically parenthetical, 'one night, no more.' Ter. *Ad. 199*, *plus quingentos colaphos infregit mihi*, 'he has dealt me more than five hundred cuffs.'

A queen-bee lives three to four years, but very few of the working bees live twelve months, and comparatively few through the winter.

208-9. A specimen of Virgil's fine rhetorical manner, here adopted partly because he is thinking more of Rome and the *Fortuna Urbis* than of his bees. Transl. 'Immortal abides their race, and through many a year stands fast the Fortune of their house, while the roll of ancestors swells.'

209. *stat*, 'remains steadfast.'

210. *praeterea*, etc.: the last moral Virgil wishes to point is that of loyalty to Augustus, the head of the state. No better rule is to be found than that of a beneficent oriental despot or *τύραννος*. These ideas are adapted from Aristotle.

211. *Lydia*: *ingens* shows that the reference is to Lydia at its greatest, that is, under Croesus (560-46 B.C.).

**Medus Hydaspes:** Virgil's geography is more poetical than political, seeing that the Hydaspes is an affluent of the Indus, and therefore very remote from Media, unless Media be taken loosely for Persia.

212. **observant**, 'pay respect to.' Shakespeare's 'observed of all observers' is used in this sense.

**mens**, 'purpose.' They are united in purpose.

213-4. The perfects **rupere**, **diripuer**, **solvere** are gnomic; cf. l. 204. It is possible, however, that they denote rapidity; instantaneous perfects.

213. **fidem**, 'allegiance.' When the queen accidentally dies, the bees frequently cease work and consume the honey; but in the height of the honey season they will produce another queen, and the hive will not be weakened to any extent.

214. **crates . . . fororum**, 'their wattled combs,' that is, combs which have the appearance of trellis-work.

216. **stipantque**, 'and attend him.' The word *stipatores* = retinue of royalty.

218. **per vulnera**: almost = where blows are thickest, *qua tela vident densissima*.

219-27. *A point for philosophers: Have bees a share in the world-spirit?*

For Virgil's attitude to this Pythagorean speculation see l. 149, note. The world-spirit was supposed to be of a fiery or ethereal nature. This explains

220. **haustus aetherios**, 'draughts of ether.' Page quotes the parallel from Horace, *Sat.* ii. 2, 79, of the soul, *divinae particulam auras*.

221. **deum**: *deus* here, as in *Aen.* vi. (cf. l. 747, *aetherium sensum atque aurai simplicis ignem*); *spiritus* is meant to be a translation of the Stoic term *πνεῦμα*, which was originally an Aristotelean word. It should be remembered that *πνεῦμα* represents something material; it is the material basis of soul.

**ire**: from here to l. 22, *succedere*, the construction is *oratio obliqua*, dependent on *dixere*.

222. **terrasque tractusque**: this lengthening of *que* is in imitation of Homer's lengthened *τε*. Virgil's conditions for the usage are: it takes place in arsis, especially second or fifth; the *que* is repeated immediately; the word following begins with two consonants (or a double consonant), a liquid, or a sibilant; as a rule the word on which *que* leans is a polysyllable, usually with short syllables to precede the *que*, so that its lengthening may seem

more plausible. That *he que* is more easily received as long after *tribula* in *G. i. 16*, *tribulaque traheaque*, than in *lappaque tribulique* (*G. i. 153*).

*profundum*, 'lofty'; so *altus* often = deep. This line is a repetition from *Ec. iv. 8*.

223. *hinc*: that is, from this omnipresent world-spirit.

224. *tenues*, 'subtle': referring to *aetherior*, l. 221. This element is lighter and more refined than any of the others.

225. *scilicet*, 'surely.'

*reddi, resoluta, referri*: notice the peculiar accumulated emphasis on *re*: cf. l. 36, note. Virgil is fond of the idea of Nature moving in perpetual circles.

*resoluta*, 'dissolved' into its constituent particles.

227. *sideris in numerum*, 'into the rank of a star.' *Numerus* = place, position, a rare use, but cf. *Cic. Turr., parentis numero*, 'in lieu of a parent'; and *Aen. iii. 446*, of the Sibyl's leaves, *digerit in numerum*, 'arranges in order'; and *Cic. ad Fam. viii. 4*, of a legion, *quo numero esset*, 'what place it held.' Page, however, takes *sideris* = *siderum* (cf. l. 81, *glandis*), so = into the number of the stars, 'to join the starry host'; and Kennedy, 'into the cluster of a constellation.' But the first seems the least strained interpretation.

*alto . . coelo*, 'and take their place aloft in heaven.' With this section compare Tennyson, *In Memoriam*, xlvii.—

"That each, who seems a separate whole,  
Should move his rounds, and fusing all  
The skirts of self again, should fall  
Remerging in the general soul,  
Is faith as vague as all unsweet."

228-50. *How and when to take the honey. Some enemies to bee-keepers.*

228. *angustam*, 'modest.' Others read *augustam*, 'imperial,' but the word does not seem in point here.

229. *thesauris*: local abl. with *servata*, 'stored in their treasures.'

*rollnes*, 'unscal.' The word is regularly used of wine-jars (*doliz*), the corks of which were plastered over with pitch. Here also the opening of the hive is by breaking the wax attaching the combs to the roof.

*prius haustu*: the punctuation after *rollnes* prevents this line being bisected.

230. *ora fove*, 'rinse thy mouth.' Cf. *G. ii. 135, animas et olentia Medi | ora foveat illo*. For uses of *foveo* cf. l. 43. Columella recommends abstinence from all strong-smelling food, such as salt fish and garlic.

*aequaces*, 'searching'; simply to drive the bees away.

231. From Aristotle: *δίττοι καιροί εἰσιν*, 'there are two seasons.' Virgil seems to regard this idea of a double harvest as a mark of blessedness; cf. l. 119, *biferique rosaria Paesti*; and *G. ii. 150, bis gravidas pecudas, bis pomis utilis arbor*.

*cogunt*, 'men gather.' A general subject supplied, as frequently.

232. *Taygete*: the Greek quantities of *Τάυγετη* are kept. *ay* do not make a diphthong. *Taygete* (here personified) is one of the *Pleiades*, which rise in May and set in November. The sign was well known to farmers, and the Julian Calendar noted it.

*os . . honestum*, 'comely face.' So *Bacchus, G. ii. 392, circum caput egit honestum*.

The word *honestus*, connected with *honor* (= distinction of rank and character), means originally 'distinguished,' and then by association comes to imply 'beautiful,' and is opposed to *turpis*. So *Hor. Sat. i. 6, 63, placui tibi, qui turpi secernis honestum*, 'who can distinguish the beautiful man from the ugly'; and *A.P. 213, rusticus urbano confusus, turpis honesto*.

233. *Plas*: this first trochaic pause (though a light one here) is rare, and mostly denotes suddenness; so *G. i. amnis abundans | exit*, of floods coming out. The moment of the rising of the star in May is thus picturesquely brought before us. *ostendit* and *reppulit* (l. 234) are instantaneous perfects.

*oceani . . amnes*: *Oceanus* was supposed to be a stream running round the edge of the world, which was like a plate.

234-5. The setting in November.

234. *eadem*, 'again.'

*sidus . . Placis aquosae*, 'the star of the rainy fish.' This sign of the zodiac had once corresponded to late winter, but in Virgil's days did so no longer. Virgil's astronomy must not be pressed, any more than Ovid's.

236. *illis*: cf. l. 13, note. Pronouns like *illi, ipsi, tanti, quanti*, are naturally emphatic, and suitable for this position in the line.

237. *moreibus*: bees, of course, do not bite.

*caeca*, closely with *relinquunt*, 'leave buried.'

238. *affixae*, 'clinging.'

*animasque . . ponunt*: the sting is composed of a sheath and two darts furnished with barbs. The sheath is pushed in first followed by the darts, and the venomous fluid is speedily injected. The

death of the bee invariably follows. Aristotle says death is due to some of the intestines being dragged out with the sting. Mr. Sidgwick thinks that this is an exploded fallacy.

239. *futuro*, 'their provision for the future.'

240. *res . . fractas*, 'their shattered estate': the language of human life applied to bees.

241. *suffire* (connected with *fumus*, θύμα), 'fumigate'

*inanes*, 'empty.' Bees must be kept warm in winter and free from all draught. Thus a 'dummy' is found expedient in box hives, which can be made to enlarge or diminish the space occupied by the bees. The fumigation will not stifle them, but only render them harmless. When fumig. they fly to the honey and consume it ravenously, making themselves intoxicated with it, and thus harmless.

242. *adedit*, 'nibbles at.' The perfect is gnomic; *edo* is the present. The preposition *ad* in compounds often has the meaning of *slightly*; so *adagquare*, 'sprinkle with water' (Pliny); *adumbrare*, 'to put in a little shade,' 'sketch'; *adaperta*, 'half-opened'

243. *stellio et*: a spondee. Final *o* is elided, and semi-consonantal. Cf. l. 297, *parietibus*; and often *ariete cre* The process is called *synizesis*. Cf. also l. 38.

*lucifugis*: a happy epithet of the cockroach or beetle.

*congesta*: supply *sunt*. The construction is rather broken; he means *stellio, blattae, fucus* are the plagues.

244. *immunis*, 'idle.' Deriv.: *in-munus*, without office, public service, or work; so, exempt from public services (of a citizen), hence well applied to the community of bees. The word has naturally many meanings—e.g. disobliging, thankless, ungrateful. So Plaut. *Trin.* 24, *amicum castigare ob meritam noxiam* | *immune est facinus*, 'to chastise a friend . . is a thankless task.' Cic. *Lael.* 50, *non est amicitia . . immunis neque superba*.

245. *imparibus*, 'overpowering'; unequal, that is, on the side of superiority.

246. *dirum tinese genus*: for the order of words cf. l. 168, note.

*invisa Minervae*, 'hated by Minerva,' because, whereas the cobweb is a sign of slovenliness in the home, Minerva is the goddess of industry. There is also a reference to mythology: Arachne was a maiden whose weaving stirred the jealousy of Minerva.

248. *hoc acutius*, 'the more keenly.' *hoc* is an abl. of degree.

249. *incumbent . . sarcire*, 'will bend to the repairing.'

*incumbent*: a word applicable to *men* using their weight to an end.

**sarcire** : loose infin. ; cf. l. 10, *ferre prohibent*.

**250. foros**, 'their galleries.' The word is used (with the idea of thoroughfare) to mean *rows of seats, gangway of a ship, alley*.

**floribus** : cf. ll. 39, 40, of which this phrase is a poetical reflexion.

**251-80. Bees have diseases, and diseases remedies.**

Aristotle is the groundwork of this section. He says one kind of disease is a listlessness of the bees coupled with bad smells in the hive ; and the remedy is disinfecting the hive with sweet wine.

**251.** The weaving in of human sorrows is characteristic of Virgil, who has everywhere a sad sense of universal suffering. So in *G.* iii. 67, 68, on cattle, as on men, *subeunt morbi tristisque senectus*.

**ei vero** is not answered by an apodosis till l. 264, *hic iam*, etc. The  $4\frac{1}{2}$  caesura is very rare, except in the later books of the *Aeneid*, where the metre does not appear to have been polished. **quoque** is regarded as enclitic fastened on to **apibus**.

**252. tulit** : gnomic.

**253.** Now begins a long parenthesis, down to end of l. 263, in which the symptoms of disease, which might if directly introduced seem a tedious subject, are quickly dealt with : cf. the same device in ll. 67-87. There is much artistic intention in Virgil's carelessness.

**iam**, 'when this happens' (Page).

**254. continuo** : take closely with **aegris**, 'directly they sicken.' *Continuo* has a tendency to cling closely to adjectives and participles ; so *G.* i. 356, *continuo ventis surgentibus*, 'directly the winds begin to rise.'

**color** : the bucolic caesura is well employed here of some untoward matter.

**255. luce carentum**, 'the dead' ; lit. 'those who are reft of light' ; so in Greek, 'to leave the light' = 'to die.' The phrase is from Lucretius. Virgil also uses the phrase, *lumine cassi* = dead. The ordinary ending of gen. plur. *ium* is changed to the shorter *um* in participles used in common phrases ; so also *orum* into *um*, as in *caelicolum*. But there is the authority also of the earlier form, which was like that of the gen. of Greek participles, *τυκτόρων*.

**255-6.** There is a mixture of pathos and humour here which recalls Charles Lamb's handling of the incongruous.

**257. illae (deictic)** : that is, pointing out. It is grammatically superfluous, but has a dramatic effect ; cf. *Aen.* ix. 796, *ille quidem hoc cupiens* (in a parenthesis), 'see how fain he is.'

**259.** "Hungry, and spiritless, and benumbed by cramping chill" (Mackail).



**contracto**: the epithet is transferred from the bees to the cold they feel; *hypallage*.

260. **sonus** . . **gravior**, 'a deeper hum.'

**tractim**, 'in long-drawn tones.'

261-3. Notice the threefold simile—a rare occurrence; it is derived from Homer, *Iliad* xiv. 394. The alliteration on *s* is the common feature in the three expressive and descriptive lines. There is a subtle rhythmic effect in all three which defies analysis; it cannot be traced in Homer. The order of the similes is changed: Homer puts the wind last; moreover Virgil concentrates in each case into one strong line what Homer writes in two rather diffuse verses.

261. **quondam**, 'often,' as usual in similes; what has been heard in connexion with ordinary events is likely to be heard again.

**silvis immurmurat**, 'heaves a sigh in the woodland.'

262. 'As the restless sea grinds under its ebbing waves.'

**stridit**: the usual classical form is *stridet*. Virgil is here intentionally archaic, as in *G.* i. 456, *fervere* for *fervere*.

263. 'As the fire roars fierce behind the furnace doors.'

264. Here begins the apodosis to l. 251.

**hic**, 'in this case.'

**galbaneos** . . **odores**, 'scented gums'; an abstract word taste-fully used for a concrete. Cf. *G.* i. 56 *croceos ut Tmolus odores* =scented saffron. *Galbanum* is mentioned in *G.* iii. 415 as a remedy for getting rid of snakes.

**suadebo**: the tense implies a close personal relation between the bee-keeper and the poet, who will be near to advise.

265. **ultro**, 'meet them by' (urging); i.e. go out of your way to meet their desires. Cf. l. 204.

267. **tunsum gallae** . . **saporem**, 'the flavour of pounded gall,' as an astringent against dysentery, from which bees suffer. The epithet is obviously transferred from *gallae* to *saporem*.

268. **pingula**: proleptic with **defruta** = wine boiled (till) thick.

**igni** . . **multo**, 'over a strong fire.'

269. **defruta**: *defrutum* (derived from *deserveo*) = must, or new wine boiled down.

**psithia**: this is a kind of vine. In *G.* ii. 93 we have *passo psithia utilior*, the Psithian vine used for *passum* (or wine made of raisins dried by being spread out in the sun).

**passos** . . **racemos**, 'wine made from raisin-clusters.'

270. **Cecropium**: cf. l. 177, note.

**centaurea**, 'centaury.' This bitter and hardy herb is so called because a centaur named Chiron discovered its use for healing purposes; so says Pliny. Note that the spondaic quadrisyllabic (a Greek word) is preceded as usually by a dactyl; so *G. i. 221*, *Atlantides abscondantur*. Virgil in using such words is imitating the Alexandrian school of Catullus.

271. **amello**: this flower is probably one of the large family of hardy perennials called starworts, with a yellow disk and a purple ray. Martyn says it is common in Italy.

273. **cespite**, 'root.' The root is composed of thickly-matted fibres which help to bind together the clod (the ordinary meaning of *cespes*).

**ingentem . . silvam**, 'a thick undergrowth of stalks.' *Silva* seems to have the fundamental meaning of 'dry wood'; perhaps connected with *κῆλον* = a stick of dry wood; cf. *G. i. 76*, *silvamque sonantem*, 'rustling undergrowth,' and 152, *subit aspera silva*.

274. **ipse**, 'its centre'; the flower itself as opposed to the petals (*folia*). So in *G. ii. 131*, *ipsa ingens arbor*, the tree as contrasted with its fruit.

275. '(Its petals) are dark violet shot with crimson'; that is, crimson seems to lurk underneath dark violet. **violae**: cf. l. 32, note.

276. Such a point as the use of a flower in religious ceremonies is not likely to escape the notice of Virgil; so in *G. ii. 146*, of the cattle on the banks of Clitumnus, *maxima taurus | victima*. See Introduction, pp. xvi., xvii.

**torquibus**: that is, of *amellus*.

277. **asper**: like centaury, *amellus* is an astringent.

**tonsis**, 'browsed by their flocks.'

278. **Mellae**: an affluent of the Po, not far from Mantua. Virgil is a lover of his own countryside, and often works in such reminiscences; cf. *Aen. ix. 680*, like oaks *Athesim . . propter amoenum*; the Athesis being also an affluent of the Po.

279. **odorato . . Baccho**, 'fragrant wine'; that is, as Page explains, good wine.

281-314. *The Egyptian method of raising a stock of bees artificially.*

The somewhat unsavoury realism of this passage is paralleled by many passages in the later books of the *Aeneid*, and by the passage in *G. iii. (478-566)* describing a terrible plague among cattle. Something must be attributed to the standard of taste of Virgil's time, and to what was required of him as an imitator of the great classics of earlier literature. Virgil's character seems

antithetic to such description, and indeed he seems to have little heart for this part of his work in the *Aeneid*; but the Latin Homer he was bound to be.

From the scientific side, the phenomenon here described is impossible, though it was accepted by Mago and Democritus and Varro; Ovid reproduces the idea, half sceptically, in *Met.* xv. 365-7, *de putri viscere passim | florilegae nascuntur apes*.

Virgil had practical knowledge as an agriculturist and observer of the habits of animals; but he was sometimes misled by the tendency of his mind to believe in marvellous deviations from natural law; cf. *G.* iii. (272-83), mares becoming pregnant with the wind. We shall condone the inaccuracy, however, if we remember that Virgil's object was to stimulate moral and intellectual feelings rather than to instruct, and that his work is significant to us as the literature not of knowledge but of power. A queen-bee, on leaving the hive, is the sole means of reproducing its species, and, though impregnated by the drones before its departure from the parent hive, the queen does not commence to lay its eggs until the cells are constructed.

281-2. *defecerit, habebit*: notice the difference of tense; he has had time to realise his loss before he feels the difficulty of repairing it.

283. *et*, 'also,' in addition to my other advice.

*Arcadil . . magistri*: that is, Aristaeus, who in *G.* i. 14 is called *cultor nemorum*. He was a shepherd and a bee-keeper. This Egyptian story, coupled with the fact that his wanderings appear to have been extensive (here Arcadia; l. 317, Thessaly; *G.* i. 24, Ceos), seems to suggest that he may have been a kind of gipsy.

284. *iam*, 'ere now.'

285. *insincoerus*, 'putrefying.'

Bees do settle in carcases; cf. Judges xiv. 8, "And, behold, there was a swarm of bees and honey in the carcase of the lion."

*crur*: for the pause cf. ll. 254 and 47.

*altius*, 'more fully,' from a point more towards the source.

287-93. Note the lengthy way in which Virgil says 'in Egypt.' The subject naturally suggests Alexandrian diffuseness.

287. *nam*: at the beginning of a narrative this word can hardly be translated; its nearest equivalent is the colloquial 'well.'

*fortunata*, 'favoured' (by the rich soil).

*Canopi*: Canopus was a city on the western mouth of the Nile. Page points out that Egypt is thus marked off from surrounding countries on the west; on the south by *ab Indis* (l. 293), and on the east by *vicinia Persidis* (l. 290).

It is called **Pellae**, because Pella was the capital of the Macedonian empire, the ruler of which, Alexander, conquered Egypt—a remote reference, certainly.

288. The flooding of the Nile country is a favourite theme with Virgil; cf. *Aen.* ix. 31, in a simile, *aut pingui flumine Nilus | cum refluat campis et iam se condidit alveo.*

289. **sua rura**, 'their farms.' So *Ecl.* i. 47, *ergo tua rura manebunt*, 'so the farm will remain in your hands.'

**phasellis**: the Greek word *φάσηλος*=a sort of bean, and then a light boat resembling the bean pod. Juvenal and Strabo say they were constructed of earthenware; Lucan (iv. 136) talks of paper boats, *conseritur bibula Memphis cymba papyro*. Canals intersected the country in every direction.

290. **Persidis**: Virgil's oriental geography is again vague. Does he refer to Syria as a part of the Persian empire, or to the *Parthian* bowmen? (cf. l. 314).

**urget**, 'presses nigh.'

291-3. As to the order of these lines cf. Appendix I. "The Text."

291. **nigra**: the alluvial deposit of the Nile is black loam. Notice in this passage on Egypt Virgil's correct and keen eye for colour: *pictis, viridem, nigra, coloratis*.

292. **septem**: possibly in Virgil's days accurate, but more probably poetical. So *Aen.* ix. 30, of the Ganges, *seu septem surgens sedatis amnibus altus | per tacitum Ganges*.

293. **usque . . deveexus**, 'rushing down its long course.'

**coloratis . . Indis**: he means the Aethiopians. Virgil's view of Egypt is very much like that of Herodotus, Book II.

294. **laet**: a slightly new phrase; one expects *ponit*, but Virgil suggests the similar phrase *fundamenta iacere*.

**arte**: that is, breeding bees from carcases.

295-7. **contractus, angusti, premunt, arctis**: the place must be small, and the atmosphere close, in order that the carcase may putrefy quickly.

295. **ipsos . . ad usus**, 'for the special purpose.'

296. **locus**: when there is no caesura after second foot, the second foot must already be divided by a caesura; the word ending the second foot is always a dissyllable (◡◡), as here; cf. *magnanimi Iovis*. *Haec pro virginitate reponit?* (*Aen.* xii. 878). The pause generally denotes quickness; cf. *fit nodo sinus*. *Viventes rapit*, etc.

**angustique imbrice tecti**, 'a narrow tiled roof.' Prosaic matters are often concealed by Virgil by means of verbal inversions; cf. ll. 264 and 267.

297. *parietibusque* : synizesis as in l. 243.

297-8. *quatuor . . quatuor* : this repetition well marks the exact architectural correspondence.

298. *a ventis*, 'in the direction of the winds.' This idiomatic use of *a* is due to the fact that the point of view taken is that of a person who is standing on the other side of the object considered to that on which we are standing; cf. *a fronte*, *a latere* = at the side; *a tergo* = in the rear; *a tanto spatio* = at such a distance.

*obliqua luce*, 'slanting light'; that is, not direct, and therefore scanty.

299. *bima* : etym. *bis*, *hiemps*.

300. *spiritus oris*, 'his breathing mouth.' Abstract for concrete; cf. l. 264. So Milton, *Samson Agonistes*, 635, "Promised by heavenly message twice descending."

301. *multa* : adverbial accusative.

*obstruitur*, 'is gagged' (lit. 'stopped'); see Appendix I. The harsh elision between *reluctanti* and *obstruitur* denotes the difficulty of the operation; cf. l. 129.

302. Note the symmetrical arrangement of words in this line—adjectives first, then verbs, then nouns, in order corresponding to the adjectives; cf. also l. 314.

*tunsa . . solvuntur*, 'pounded to a pulp.'

*viscera*, 'flesh'; sometimes = internal parts, entrails. Servius, commenting on *Aen.* vi. 253, *et solida imponit taurorum viscera flammis*, says *viscera = quidquid inter ossa et cutem est*.

306. *rubeant*: this subjunctive is frequent with *antequam* when it is important that one thing should be done before another happens; so also *suspendat*. It is the purpose of the bee-keeper to prevent the meadows flushing and the swallows twittering before the beating to death of the animal; cf. *G.* i. 223, (*ante*) *debita nam sulcis committas semina*.

*coloribus* : the fifth foot pause is especially graceful when it is succeeded by a word which is repeated by way of echo from the earlier part of the line; cf. l. 65, note.

308. *teneris*, 'softening'; the process is described.

309. *aestuat*, 'begins to ferment.'

*modis . . miris*, 'in wondrous wise.' The phrase is a Lucretian reminiscence, as in *G.* i. 477, *simulacra modis pallentia miris*.

310. *trunca pedum*, 'limbless.' *Pedum* is a genitive of separation, like the Greek construction, where we should expect an ablative. So Lucretius has *orba pedum*, and early Latin (e.g. Terence) uses a

genitive after *carpo*. Horace, *Odes* ii. 9, 17, has *desine mollium tandem querellarum*, 'cease at last from womanish complaining.'

311. *tenuemque . . carpunt*, 'and more and more essay the thin air.' The idea in *carpo* is of a young animal taking for the first time to its element.

312. *ut . . imber*, 'like summer tempest from the clouds.'

313. *erupere*: the perfect denotes the apparent suddenness of this final swarming.

*pulsante*, 'twanging.'

314. For the rhythm cf. l. 302, note.

*leves*, 'light'; that is, nimble because light-armed. So *Aen.* ix. 548, *ense levis nudo*. The Parthians were the most famous light cavalry and archers of the time, and long after the disaster of Crassus in 53 B.C., Rome was fearing a Parthian invasion of her eastern provinces.

315-558. *The episode of Aristaenus, with the story of Orpheus and Eurydice.*

(a) 315-414. *Aristaenus and Cyrene.*

(b) 415-452. *Aristaenus and Proteus, who tells*

(c) 453-527. *The story of Orpheus and Eurydice.*

(d) 528-558. *Aristaenus' Sacrifice.*

This is the longest of Virgil's episodes. It has great metrical beauty, and yet we can hardly repress a feeling of disappointment that the delightfully rustic and national poem before us ends thus. The fact is that Virgil's original plan was tampered with. The book originally ended with a passage which was written in honour of Gallus, who died in 26 B.C., but which was expunged by command of Augustus to make way for this substituted passage. Here we have nothing national, nothing rural; but, instead, a Greek fable composed after some Alexandrine model. Here, too, the didactic gives way to the epic. The style of the *Aeneid* distinctly makes itself felt; in this episode alone there are as many imitations of Homer as in all the other three books of the *Georgics* together. Like Catullus' Alexandrine *Peliaco quondam* (Poem lxiv.) it contains a story within a story, and the inner story has the more pathetic interest. Finally, it is poorly tacked on to the subject; the patchwork is obvious. Its ostensible purpose is to give a fabulous explanation to the impossible phenomenon described in ll. 281-314.

Still, the episode has charms, and chief among them are its metrical beauties. Some of these we may notice here. There is a large proportion of those beautiful and stately five-worded lines which are common in Virgil's more elaborated passages: e.g. 317, 335, 349, 350. Repetition is employed skilfully in ll. 315, 341,

342, 383, but with wonderful pathos in such lines as 321, 465, 466, 526, 527; and the pathos in the phrase *heu non tu* (l. 498) is only to be felt; it defies translation. Pauses are very skilfully used. Thus, note the variety in ll. 396-400, and the expressive pauses in ll. 334, 440, 490, and the Greek trochaic pauses in 351 and 448. The fifth trochaic pause, which admirably marks a swift transition or contrast, is very frequent in this passage. e.g. 416, 446, 500, 513. The whole passage is highly ornate; note such a passage as ll. 334-44, such smooth lines as 417 and 421, and descriptive phrases and lines in 370, 409, 410, 432, 507. And lastly, the resources of Virgil's commonplace book are lavished here; words like *adolescunt* (379), which Virgil seems to have made his own, are everywhere in evidence. In no book of the *Aeneid* will more polished or more resourceful versification be found.

(a) 315-414. *Aristaeus and Cyrene.*

315. *extudit*, 'wrought'; lit. 'forged.' One of the several expressive words used by Virgil to mean 'accomplish with effort'; cf. *G. i. 133, ut varias usus meditando extunderet artes*. Other words are *excudere, moliri*.

316. 'Whence did this strange experience in the lives of men take its rise?' *hominum* depends upon *experientia*, which is personified, as *usus* is in *G. ii. 22, quos (modos) ipse via sibi repperit usus*.

317. *Aristaeus*: cf. l. 283. His mother was a nymph, daughter of the river-god Peneus; the river Peneus flows through a valley called *Tempe* (North Thessaly). *Tempe* is a Greek neuter plural in form.

319. *sacrum*: the Pagan religion held all rivers sacred.

*caput*, 'source'; cf. l. 368.

321. *mater, Cyrene mater*: the rhythm is irresistibly pathetic; the initial spondaic word, and the succeeding spondees compel sorrow in the recital; cf. *Aen. ix. 427, me, me, adsum, qui feci, in me convertite ferrum*. Such repetitions were apparently the invention of Euripides in Greek. Quintilian (*Inst. x. 3, 28*) says "*Nam et verba geminantur, vel amplificandi gratia . . . vel miserandi; ut 'a Corydon, Corydon,'*" referring to *Ecl. ii. 69*.

323. *Thymbræus*: at Thymbra, in the Troad, was a famous temple of Apollo.

324. *tibi*: ethic dative, practically = *tuus*. Grammatically it is constructed with *pulsus*, 'driven from thee,' as in *Aen. ii. 595, nostri tibi cura recessit*.

325. *coelum sperare*: the best comment on this is Hor. *Odes* iii. 3, 10, *hac arte Pollux et vagus Hercules | enisus arces attingit igneas*. Mortals have been deified as the reward of unswerving purpose in toil.

326. *ipsum*, 'mere.'

327. *vix*, 'with pains.'

*frugum* . . *solera*, 'my skilful tendance of harvest and herd.'

328. *extuderat*: cf. l. 315, note.

*te matre*, 'my mother though thou art.' The abl. absol. has a concessive force, as in *Ilor. Sat. ii. 5, 6, nudus inopsque domum redeam te vate*, 'in spite of your prophesying.'

329. *manu* in such contexts means 'violence,' 'main' rather than 'hand.' Cf. *G. ii. 156, tot congesta manu praeruptis oppida saxis*, 'towns toilsomely piled.'

*felices*, 'fruitful.' The root is as in *φῶω (fuō)*, *femina*, etc., and denotes productivity.

330-1. The elisions denote violence; cf. ll. 129, 301.

330. *interfice*, 'destroy.' Both *inimicum* and *interfice* are personifications.

331. *ure sata*, 'burn my young plants.'

*molire*, 'wield.' Effort is denoted; cf. l. 315, note. So *G. i. 329, (Jupiter) fulmina molitur dextra*, 'hurls thunderbolts with his right hand.' In *G. ii. 355* a similar phrase to the present is used, *duros iactare bidentes*.

332. *tanta*: emphatic position, 'if so very weary thou art grown of my praise.'

333-4. Imitated from Homer, *Il. xviii. 35 sq.*

333. *thalamo sub*, 'beneath her chamber.' This may be Virgilian for 'in her chamber under the river'; or, as Page suggests, 'beneath her chamber in the depths of the river' implies that her chamber was a grotto. The order of *sub* is one of the slight liberties in the way of inverted order which Virgil allows himself. Cf. next line, *eam circum*, and *Aen. vi. 58, corpus in Aeacidæ*.

334-47. A passage so picturesque as to suggest that Virgil is verbally copying some fresco or work of art.

334. *sensit*, 'caught (the sound).' A very descriptive pause; cf. l. 233.

*Milesia vellera*: the wool of Miletus was the finest. Cf. *G. iii. 306, quamvis Milesia magno | vellera mulentur Tyrios incocta rubores*.

335. 'Were carding (fleeces) stained with rich sea-hues.'

*carpebant*: to 'card' wool is to *unravel* or *disentangle* it.

*hyalus*: Greek *βαλός*=greenish glass. Tennyson uses the word *hyaline* as a noun.

*satur*, 'full,' 'sated'; (of colour) 'rich,' 'deep.'



336. This line and the whole passage exhibits Virgil's power of dealing pleasingly with proper names.

Among other masters of *la science des noms* are Homer, Milton, Drayton (*Ballad of Agincourt*), and the writer of the ballad *Chevy Chase*.

**Drymoque** : for the lengthening of *que* cf. l. 222, note.

337. 'Their glossy tresses streaming loose over snowy necks.'

**caesariem effusae** : this past participle is used in a middle sense, and *caesariem* is practically its object. So *Aen.* ix. 477, *scissa comam*, 'rending her hair.' From this use should carefully be distinguished the genuine passive participle governing an accus. in imitation of a Greek idiom; as in l. 482, and *Aen.* ix. 582, *pictus acu chlamydem*, 'with brodered tunic.'

**candida colla** : for the trochaic ending see l. 108, note.

338. See Appendix I.

339. This line has a very rare combination of caesuras, 1½ and 3 trochee; it only occurs about once in 800 lines. Cf., however, *accipies, secura: vocabitur hic quoque votis*.

340. **Lucinae** : *Lucina* = bringer to light (*lux*); surname of Diana, the goddess who presides over childbirth. Cf. *Hor. Epod.* v. 6, *si vocata partibus | Lucina veris adfuit*, 'if ever at thy prayer *Lucina* aided true travail.'

**experta** : as often, the participle has a present sense.

**Lucinae labores**, 'the throes of travail.'

341-2. **ambae** : the threefold repetition in a couple is one of Virgil's inventions in the hexameter : see *G. i.* 266-7, *nunc facilis rubea texatur fiscina virga, | nunc torrete igni fruges, nunc frangite saxo*; and often.

342. **auro**, 'golden girdles,' or perhaps 'quivers.' They are huntresses like *Arethusa* (l. 344).

**incinctae**, by the figure *zeugma*, must be translated differently for **auro** and **pellibus**.

343. **atque Ephyrē, atque Ōpis, et Asia Deīopēa** : the Greek diction suggests the Greek hiatus after *Ephyrē*. Cf. ll. 461, 463.

344. **Arethusa** : this stream was supposed to flow through the Peloponnese, under the sea, and to appear again in Sicily. The legend is due to the 'swallows,' or *katavothras*, which are a characteristic of Greece. Streams in upland valleys, finding no outlet, pass into chasms and are carried underground, to reappear in neighbouring valleys. Read Shelley's poem, *Arethusa*.

345-7. Virgil does not neglect to portray character. This gathering of ladies is discussing the love scandals of their social

superiors. At gatherings of men, the bard *semper equos atque arma virum pugnasque canebat*, *Aen.* ix. 777.

345. *curam . . inanem*, 'fruitless precautions.' Mars made Venus faithless to her husband, Vulcan.

346. *dulcia furta*, 'stolen sweetness.'

347. *atque Chaos*, 'and from Chaos down'; that is, from the creation onward.

*densoe*, 'myriad.'

348-9. The wool was wound off from the distaff by twirling spindle (*fusus*).

349. *devolvunt*: transitive. For a song written to the turning of the spindle, compare the spinning chorus in Wagner's *Flying Dutchman*.

351. *obstupuere*: an unusual and descriptive pause; it arrests attention; cf. ll. 61 and 156.

352. This line occurs (with *placidum* for *flavum*) in *Aen.* i. 127, of Neptune. In which place it was first written it would be difficult to say.

*flavum*, 'golden-haired.'

354. *ipse tibi*, 'ye ., 'tis he himself.' *Tibi*, ethic 'ative.

355. *tristis*, 'all doleful.' Emphatic position, as *tanta* in l. 332.

*genitoris*, 'of thy sire.' Perhaps "only a title of respect" (Paye); so 'Father Tiber.'

357. *mentem*: for accusative cf. ll. 15 and 181, note.

359. We now enter a veritable Jules-Verne fairyland, and our bearings are poetically vague. When Aristaeus' journey is by land, and when by water, it concerns us not to say.

360. *qua . . inferret* = *ut ea (via) . . inferret*. Subjunctive with the relative expressing purpose.

360-1. From Homer, *Od.* xi. 243.

360. *at illum*: this fifth trochaic pause is well adapted to express a quick transition of thought from one person or subject to another; cf. ll. 416, 446, 500, 513.

361. *montis*: the word is generally used in an exaggerated sense—'arched like a mountain'; cf. "The waters stood on an heap," Psalms.

364. *speluncisque lacus clausos*, 'cavern-locked pools' (Mackail).

366. A line of peculiar smoothness.

367. *diversa locis*, 'in distant regions'; lit. apart in place (ablative of respect).

368. *caput*, 'springhead'; cf. l. 319.

*erumpit*: here transitive; contrast l. 311.

368-9. *unde*: cf. ll. 341, 342, note.

369. *fuente*: a poetical plural.

370. *saxosusque sonans*, 'roaring over his rocks.' The adjective almost adverbially with *sonans*; cf. l. 19, note.

371-2. In Virgil's elaborate style. *Eridanus*, 'with twin gilded horns on his bull's forehead.' For *Eridanus* cf. *G. i.* 482, *fluviorum rex Eridanus*. Ancient statuary regularly represents rivers as men with bulls' horns; the points common to bulls and rivers being violence and roar. Combined with this idea, here, is the custom of gilding the horns of a sacrificial victim; cf. *G. i.* 217, *candidus auratis . . cornibus*.

372. *pinguis culta*, 'rich tilth.'

373. *purpureum*, 'shining.' The root as in *wp*, fire. Virgil mostly uses it as opposed to *caeruleus*, dark; cf. *G. i.* 405, *et pro purpureo pocus dat Scylla capillo*.

374. *thalami*: cf. l. 333, note.

*thalami . . tecta*: an elaborate phrase like l. 267; the meaning is, 'into the grotto with its roof of hanging rock.' Virgil delights in using an instrumental ablative with a participle for the more common genitive; here *pumice* = *pumicis*. So *pictas abiete puppes*, 'ships of painted pine'; and *virgulta sonantia lauro*.

375. *fletus*, '(the cause of) the weeping.'

376. *manibus*, 'for the hands.'

*ordine*, 'duly,' according to the etiquette of feasts.

376-80. Mr. Sidgwick calls attention to the fine language used to glorify common things: *liquidos fontes* (= water), *tonsas mantelia villis* (= a towel), *Panchaeis ignibus* (= incense), *Carchesia* (= cups), *nectar Bacchi* (= wine), *Vesta* (= hearth).

377. *tonsas . . villis*, 'with shorn nap'; that is, 'fine.'

378. *reponunt*, 'bring in afresh'; that is, for the dessert, when drinking began in earnest at ancient feasts. The use of *repono* is interesting in *G. iii.* 527, *epulae nocuere repostae*, 'feasts with renewed courses (i.e. sumptuous) did harm'; cf. also *G. ii.* 101, *dis et mensis accepta secundis*, of the Rhodian wine.

379. *Panchaeis*, 'of Panchaeian frankincense'; i.e. Arabian because Euhemeros (310 B.C.) said that the island of Panchaea was near Arabia, the land of spices; cf. *G. ii.* 139, *totaque thurifer*.

*Panchaia pinguis arenis.* For the vagueness in geography cf. l. 290, note.

**adulescent,** 'blaze high.' The root of this word seems to be *al* or *ol*, as in *alere*, *ad-ul-ter*, *suboles*, meaning 'growth.' *Adolere* then = promote the growth, magnify; then (sacrificially) honour. *Adolesco* (here only) means 'rise high' (sacrificially).

**380. Maconii,** 'Lydian.' Maconia is the Homeric name for Lydia. Among the famous Lydian wines was the Tmolian, from Mount Tmolus.

**trochelia,** 'beakers.'

**382. patrem rerum:** the reference is to the theory of the Ionic philosopher Thales (died about 545 B.C.), that water was the origin of all things. (The early philosophers thought that first principles in the form of matter were the sources of all things.) Aristotle (*Met.* i. 3) compares with this notion the ancient poems in which Oceanus and Tethys were the parents of generation.

**384.** This is done to cause a blaze, which was thought to be of good omen.

**385. subiecta reluxit,** 'flared up and shone out.' *Subiecta*, not 'sinking,' but 'cast up from below,' as in *Ecl.* x. 74, *viridis se subicit alnus*, and *G.* ii. 19, *parva sub ingenti matris se subicit umbra*.

**386. animum,** 'the heart of her son.'

**387-8 sq.** The story of Proteus is adapted from the *Odyssey*, iv. 380 sq.

**387. Carpathio . . gurgite,** 'the Carpathian sea,' that is, the sea south of the island Carpathus in the Aegæan. Crete would be in the Carpathian sea.

**388. caeruleus:** cf. note, l. 373, 'blue-girt Proteus.' The dark colour of water in the mass is generally meant.

An adjective is very seldom thus used with a proper name: prose requires *Proteus, vir caeruleus*.

**388-9. placibus et bipedum curru equorum:** the two statements are practically one. *Pisces* and *bipedes equi* both mean "sea-monsters, the front part like a horse, the hinder part a fish's tail" (Sidgwick). The line has been well translated, "With fish-drawn chariot of two-footed steeds."

**390. Emathiae:** Macedonia, by *synecdoche*, putting the part for the whole. So *G.* i. 492, referring to the battle of Philippi, *bis sanguine nostro Emathiam et latos Haemi pinguescere campos*.

**391. Pallenen:** see *Atlas*.

**392. novit . . vates,** 'as a seer he knows.'

393. *quae*, all through, is relative pronoun. The subjunctive is due to the wish to be indefinite: 'whatsoever is, has been, or draweth forward yet to come.' *Trakere* suggests the unbroken continuity of history as of a thread.

395. *turpes*, 'ugly'; the idea seems to be 'rough-faced,' 'whiskered.' Cf. *G.* iii. 52. A good cow has *turpe caput*.

396-400. Note (i.) the chiasmus, *vinolis, vi, vim, vincula*; (ii.) the alliteration, which must be retained in English, *enseller, force, force, fetters*.

397. *eventusque secundet*, 'may grant a prosperous issue.'

399. *vim . . vincula tende*: Virgil often gains force by putting together a concrete and an abstract word, thus slightly straining the sense of the verb. Cf. *Aen.* ii. 654, *inceptoque et sedibus haeret in isdem*, 'he keeps to his purpose and the same spot.' This is mostly a humorous device, as in 'she went home in a temper and a sedan chair'; and Horace's *finis chartaeque viaeque*, 'this is the end of my writing and of the journey.' But it is often used to effect in serious contexts, e.g. *Aen.* vii. 172, *horrendum silvis et religione parentum* ('awful with woods and olden sanctity'). Sheer persistence and force is to win the day, as was the case with Jacob's wrestling.

400. *circum haec demum*: *demum* emphasises *haec*, 'against these and these only.' It is often used as an enclitic to demonstratives, e.g. *haec demum consistens terra*, *Aen.* i. 629; and *G.* i. 47, *illa seges demum*.

*circum haec*: this preposition is peculiarly used; the sense is 'that the fetters are around him and his wiles'; the preposition becomes in sense an adjective qualifying the word it governs in grammar. But it is similarly used, *Prop.* i. 4-21, *et te circum omnes alias irata puellas differet*, 'to all the maidens around'; and in *Cic. Att.* viii. 9, 3, *deinde circum villulas nostras errare*, 'to our houses in the neighbourhood.' The Greek *ἀμφι* (= around) gets the same stretch of meaning.

401. *ipse ego te*: notice the tendency in Latin to bring pronouns together.

401-2. *quum accenderit . . sitiant*, 'as soon as . . has kindled, when the grass is thirsty.' Notice the effect of the change of tense.

406. *eludent*, 'shall try to baffle thee.'  
*ora*, 'visages.'

407. *sus horridus*: the rhythm is expressive.

*atra*, 'deadly,' as often. So *G.* i. 129, *serpentibus . . atris*; and ii. 130, *atra venena*, 'deadly poison.'

409-10. A successful descriptive couplet; cf. ll. 189, 190. The

guttural *acrem* represents the crackling; the 4th foot pause, the shooting of the flame; the jolty ending and dactylic pause, the sudden escape; the smooth-flowing metre following, the running of water.

Longinus (*On the Sublime*, cap. x.) thus writes on a descriptive verse of Homer's: "He has thus tortured his line into the similitude of the impending calamity, and by the constriction of the verse has excellently figured the disaster, and almost stamped upon the expression the very form and pressure of the danger."

410. *in aquas . . abibit*, "melting into unsubstantial water will be gone" (Page).

(b) 415-452. *Aristaeus and Proteus*.

415. *liquidum ambrosiae odorem*: on the hypallage cf. l. 267, note. *Liquidæ ambrosiæ*=ambrosial oil; Greek *ἀμβροσιος*=immortal.

416. *perduxit*; at *illi*: this pause well emphasises the suddenness of the transformation.

417. Every syllable is in place as every hair of his head.

418. *habills*, 'supple.'

419. *exesi*, 'hollowed.' *vento*, 'before the gale.'

421. *deprensis*, 'storm-caught.' So Hor. uses *prensus*, *Od.* ii. 16, 2, *otium divos rogat in patenti prensus Aegæo*.

*olim*, 'from time to time,' like the Greek *del*. Connected with *ille, olli*, that time; that is, any time not the present—past, or future, or indefinitely recurring.

422. *Proteus*: a dissyllable.

423. *aversum a*, 'away from.'

424. *procul*, 'hard by,' 'within eye-shot'; not necessarily 'far off'; cf. *Ecl.* vi. 16, *serta procul tantum capiti delapsa iacebant*.

425-8. These lines are full of bold ideas and phrasing.

425. *rapidus torrens*: for the adjective with participle cf. l. 19, note, and l. 370.

*rapidus*, 'consuming' (*rapere*).

*Sirius*, 'the dog-star.' Greek *σείριος*=the scorching star.

426-7. *et medium . . hauserat*, "and the fiery sun had swept to his mid arch" (Mackail).

*medium . . orbem hauserat*: quick motion is often similarly described; cf. *viam carpere, vorare*. "Seemed in running to devour the way," Shakespeare, *2 Hen. IV.* i. 1, 47.

427. *cava flumina*, 'the river beds.'

427-8. *slocls faucibus*: the metaphor is a bold one, suggesting animals parched with thirst. Virgil seems to be describing a water-course of his native Italy.

*ad limum*, 'down to the mud.'

*coquebant*, 'were baking.'

429. *consueta*: a trisyllable; *u* semiconsonantal, as in *tenuia*.

430. *gens humida*, 'the watery tribes.'

431. Notice the spondees describing the heaviness of their frolics and gambols.

*rorem . . amarum*, 'briny spray.' *Ros* is often used poetically for water; cf. *G. i.* 385, of ravens, *humeris infundere rores*.

432. Another descriptive line, heavy and jolty with spondees.

433. *stabuli . . in montibus*, of 'a hill fold.' *In montibus* is an adjectival phrase like *ad portas custodia*, l. 165.

*olim*, 'ofttimes'; cf. l. 421.

435. *auditis . . balatibus*, 'with the sound of their bleating.' *Balatus* is a descriptive word, or *onomatopoeic*, like *musso*, *tinnitus*.

435-6. Virgil does not often write two five-worded lines together, but Ovid, in his *Metamorphoses*, frequently writes couplets of them.

436. *medius*: Virgilian refinement for *medio*.

*numerumque recenset*, 'tells their tale.'

437. *culus . . facultas*, 'the chance of (seizing) him.' *Cuius*, objective genitive.

*quoniam* = *quum iam*. So in Plaut., *is quoniam moritur* = on his death. *Quoniam* from being a temporal particle has naturally become a causative one.

440. *occupat*: a descriptive pause for sudden action.

*non immemor*, 'full mindful.' A *litotes*, that is, a softening down of a statement. So *G. ii.* 125, *gens—non tarda*, 'a very active race.'

441. "Transforms himself into things manifold and marvellous" (Mackail).

442. The guttural *qu* in this line is descriptive.

444. *in sese*, 'back to his own shape.'

445. *nam quis*, 'ah, who.' This is stronger than *quisnam*; cf. Ter. *Phorm.* v. 1, 5, *nam quae haec anus est*, etc. (quoted by Conington).

*confidentissime*: Proteus hopes to baffle him with an overwhelming word.

446. The fifth trochaic pause again denotes a transition, from Proteus to Aristaeus.

447-8. *ipse, velle* : the third trochaic pause is rare, especially in two consecutive lines ; cf. l. 89.

447. *ipse*, 'of thyself' ; without my telling you.

*fallere* : this phrase may be translated in several ways ; but the most likely is, 'Nor can anything escape thee.'

448. Note the third trochaic pause.

449. *lapis . . rebus*, 'our fallen estate.' Other MSS. read *lassis* ; cf. *fessis rebus*, *Aen.* iii. 145.



The Cork-tree

450. *ad haec*, 'thereto.'

*vates . . multa* : the combination of words depicts the strong struggle before yielding.

451. *glauco*, 'light-blue.' The adjective is mostly applied to water and water-gods. It is used of horses, willow-leaves, reeds, etc. Cf. *G.* ii. 13, *glauca canentia fronde salicta*, 'willows white with pale-grey leaf.'

452. 'Unsealed his lips with words of destiny.'

(c) 453-527. *Orpheus and Eurydice.*

453. *non . . nullius* : the two negatives make a strong affirmative, 'assuredly some wrath divine.'

*nullius* : the last syllable is lengthened in arsis ; cf. l. 92, note.



454. 'Great is the crime you would expiate.'

455. *haudquaquam ad meritum*: there are three ways of taking this passage—

(i.) With *miserabilis*: 'Orpheus, hapless by no fault of his.'

(ii.) Referring to Aristaeus: 'penalties you do not deserve.'

(iii.) 'Penalties less than you deserve.' So Servius, *non tales qualis mereris*.

On the whole, (iii.) seems to fit the context best. The sense is, considering the gravity of your crime, you are being punished very mildly: 'by no means *after* your sins,' that is, 'in proportion to them.' I have adopted the Palatine *ad* instead of *ob* in deference to the opinions of Messrs Page and Haverfield.

*resistant*: the pres. subjunc. is accurate. *suscitat* contains a notion of futurity = *will bring upon thee*.

456. *conluge*: Eurydice, a Thracian wood-nymph.

457. *illa quidem*: Page notes the pathos produced by throwing the pronoun forward, and later bringing in the real subject *moritura puella* in apposition. For *illa quidem* cf. l. 506, and *G.* iii. 217, *dulcibus illa quidem illecebris* = as she stands, look you! in her sweet witchery.

*dum . . . fugeret . . . praecipit*, 'so but she might escape in headlong flight.' The subjunc. expresses her aim. Cf. *Aen.* i. 5, *dum conderet urbem*, 'in the effort to found a city.' But the phrase is also compressed; it = *dum se praecipitabat ut te fugeret*.

*per flumina*, 'along the river.'

459. *servantem*, 'guarding.'

460. *chorus . . . Dryadum*, 'the band of her Dryad playmates.'

461. *implerunt . . . flerunt*: the rhyme is intentional; it suggests the echo of their mournful cry. Cf. also 466.

*Rhodopae arces*: notice the hiatus and the shortening of a vowel. Of the diphthong, one short vowel is sacrificed to the elision, and the other remains intact. Cf. *G.* i. 281, *imponere Pelio Ossam*; and *Aen.* iii. 211, *insulae Ionio in magno*. This shortening takes place when the vowel or diphthong is in thesis, i.e. not in arsis.

*Rhodope*: a mountain range of Thrace.

462. *Pangaea*: a mountain on the coast of Macedonia, near the river Strymon.

*Rhesus* was king of Thrace.

463. *Getae atque*: hiatus. Cf. l. 343, note. *Getae*: tribes living round the mouths of the Danube.

*Hebrus*: chief river of Thrace.

**Orithyia** : a quadrisyllabic, *yi* being a diphthong as in Greek. Notice that the spondaic ending is relieved by a preceding dactyl. **Orithyia**, a daughter of Attic Erechtheus, was carried off to Thrace by Boreas.

464. **aegrum** . . **amorem**, 'his love-sickness.'

**testudo**, 'tortoise'; that is, 'lyre of tortoise-shell.' So *G. ii.* 193, *ebur*=ivory flute in *inflavit quum pinguis ebur Tyrrhenus ad aras*. Hence in English poetry shell=lyre.

465-6. A couplet unmatched for pathos in all Virgil's work. The pathetic repetition of *te*, the sad spondees in the first line, the rhyming *veniente, decedente*, suggesting weary recurrence—any one of these devices alone would have made the couplet. Cf. l. 321, note, and, for the pathetic repetition of *te*, *Aen. xii.* 56-60, where the pronoun is used five times most effectively.

Transl. 'Of thee, sweet wife, of thee on the desert shore alone, of thee at dayspring, of thee at the death of day he ever sang.'

467. **Taenarias** : Taenarus, the southern promontory of Laconia, was supposed to contain a cave leading to Hades.

**Dis** : a Roman name for Pluto.

468. The spondees produce a solemn line.

470. Virgil is here reproducing a phrase of Homer : *ἀμεδύχορος Ἄϊδος*, 'implacable Hades.'

471 sq. Pope's *Ode for St. Cecilia's Day* (§ 4 to the end) should be compared with this passage of Virgil.

472. **luce carentum** : cf. l. 255, note.

473. 'Thousandfold as the birds that seek shelter in the leaves.' Cf. Matthew Arnold's imitation of this simile in *Balder Dead* :—

"And as the swallows crowd the bulrush-beds  
Of some clear river, issuing from a lake,  
On autumn days before they cross the sea ;  
And to each bulrush-crest a swallow hangs  
Swinging, and others skim the river-streams,  
And their quick twittering fills the banks and shores—  
So around Hermod swarm'd the twittering ghosts."

475. **matres** : for the sad spondaic word at the beginning of a line cf. l. 321.

475-6. **corpora** . . **heroum**, 'stalwart heroes'; emphasis is laid on their physique.

475-7. The dead are so described again in *Aen. vi.* 306-8. Virgil partly imitates Homer, *Od. xi.* 38, but he is far more pathetic. Aytoun reflects this passage in *The Refusal of Charon* :—

"The young men march before him  
In all their strength and pride;  
The tender little infants,  
They totter by his side;  
The old men walk behind him,  
And earnestly they pray—  
Both young and old imploring him  
To grant some brief delay."

476. *magnanimum*: this form of gen. plur., though common with nouns like *virum*, *deum*, *caelicolum*, is rare with adjectives.

478. *circum*: an adverb.

479. *Cocytus*: Greek *κωκυτός* = wailing. Cf. Milton, *Paradise Lost*, ii. 579, "Named of lamentation loud | Heard on the rueful stream." *palus*: that is, the Styx; Greek *στύγος* = loathing.

480. *alligat*, 'enfetters.'

*Styx*: cf. Milton, *Paradise Lost*, ii. 577, "Abhorred Styx, the flood of deadly hate."

482. *Tartara*: this was, strictly, a kind of fortress prison of the wicked in the midst of the lower world.

*caeruleos*, 'livid.'

*implexae* . . *angues*: the accus. is a Greek accusative after a passive participle, and should be distinguished from the accusative after a middle voice. Cf. also *Aen.* ii. 273, *perque pedes traiectus lora tumentes*.

483. *Fumenides*: the Furies. The Greeks called them 'well-disposed ones' in order to avoid offending them.

*tenuitque inhians*, 'and held agape.'

484. *Ixionii*: Ixion offered violence to Juno. He was punished by Jupiter, who bound him to a wheel that revolved for ever in *Hades*.

*vento* . . *constitit*, 'hung motionless on the wind.' *vento* = not 'for wind,' but 'for want of wind,' the wind having been stayed by Orpheus' song. So in Shakespeare, 'we die for bread' = 'we die for want of bread.' Cf. *Ecl.* ii. 26, *cum placidum ventis staret mare*.

485-503. Virgil is probably reproducing some well-known work of art, picture, fresco, or sculpture.

487. *legem*, 'condition.'

489. *quidem*, 'surely,' considering that love (*amantem*) was his only crime.

*ignoscere*: for the loose infinitive cf. l. 10, note.

490. *luce sub ipsa*, 'just on the borders of daylight.'

491. *victusque animi*, 'yielding in his purpose.'

*animi*: locative case; cf. iii. 289, *nec sum animi dubius*.

*respexit*: the pause here well marks the sudden and entire change which came over the scene.

492. *immitis* . . *tyranni*: Pluto.

493. *stagnis*: vague local ablative, 'o'er the pools.'

*Avernus*: here used for Hades; properly Avernus was a volcanic lake in Campania, supposed, like Taenarus (l. 467), to be connected with the lower world.

496. *natantia*, 'swimming.' The uncertain light in the eyes of a person fainting, or falling to sleep, or dying, is meant.

498. 'Powerless to thee I stretch the hands that, alas! are not thine.'

*non tua*: English fails to represent these words adequately. *Non tua* contrasts with *suam* (l. 490).

499. *fumus*, 'vapour.'

500. *fugit diversa*, 'fled into distance.'

502. *praeterea*, 'thereafter.' Page quotes *Aen. i. 49, et quisquam numen Iunonis adorat praeterea?*

*portitor Orci*: i.e. Charon.

503. *passus* (*est eum*).

*oblectam* . . *paludem*, 'the watery barrier.'

504-5: the fourfold repetition of the question is pathetic; cf. ll. 465, 466.

504. *faceret*: the deliberative subjunctive put indirectly. Direct, *quid faciam?* indirect, (*clamabat*) *quid faceret?*

505. *manes* . . *numina*: that is, Pluto and the powers below.

506. *illa quidem*: the dramatic use of *ille*; cf. l. 457, 'Alas, his love the while rode shivering in the Stygian bark.' Cf. l. 457, note.

*nabat*, of sailing. So Catullus, lxi. 45, *per medium classi . . navit Athon*.

507-10. The rhythm is subtly descriptive.

507. The spondees are suggestive of unbroken grief.

*ex ordine*, 'in succession'; cf. *G. iii. 341, totum ex ordine mensem*.

508. *Strymonis*: the Strymon was a river of Macedonia.

509. *haec evolvisse*, 'unfolded this tale of grief.' The metaphor is from unrolling the scroll of a book; cf. *Aen. viii. 528, et mecum ingentes oras evoluite belli*, 'unroll the mighty volume of war.'

510. It matters not that there were no lions in Thrace. Virgil wishes to present the Orpheus legend in its most important light, that of the power of music over external nature. This recurs often in folk-lore. The lyre-god Apollo was called *Smintheus* (*sminthos*, mouse) because he delivered Phrygia from a plague of mice. Hamelin had its piper to deliver it from rats; Lorch its hermit to charm away ants and crickets. It should be noted that in *G.* ii. 151 Virgil thinks it worth while to mention *at rabidae tigres absunt* from Italy. It is probable that lions and tigers were once found in Europe.

511-15. A simile welded from two Homeric parallels, *Od.* xix. 518 and xvi. 216.

511. *populea*: the poplar here meant is the white poplar which is common in Italy; cf. *Ec.* ix. 41, *hic candida populus*.

512. *durus*: a characteristic touch of sympathy from Virgil.

513. *observans*, 'has marked and.' Latin sometimes feels the want of a past participle active.

*implumes*, 'unfledged.' The fifth trochaic pause again abruptly changes the theme, turning attention from the ploughman to the bird; cf. ll. 360 and 446.

513-15. Mr. Jerram points out that this passage is imitated by Thomson (*Spring*, 718 sq.)—

"She sings  
Her sorrows through the night, and on the bough  
Sole sitting, still at every dying fall  
Takes up again her lamentable strain."

515. *integrat*, 'renews.' The word is well placed according to its meaning.

516. *Venus*, 'passion.' Names of gods are often used to represent some one of their attributes; so Bacchus, Ceres = wine, corn.

*hymenaei*, 'bridal.' For the ending cf. 137, note.

517-18. Another pair of five-worded lines; cf. ll. 469, 470.

517. *hyperboreas*: this region was supposed to be in the extreme north, 'beyond the north wind.'

*Tanais*: the modern river Don.

518. *pruinis*: ablative of separation.

519. *raptam*, *irrita*: the two adjectives are emphatically placed.

520. *spretae* . . . *quo munere*, 'slighted by such tribute' (to his lost wife). *Munus* is specially used of tributes paid to the dead.

*Cliconum*: by the figure *synecdoche*, a single tribe is put for the whole of Thrace; cf. l. 390.

521. Such Bacchanalian scenes are favourites with Virgil, who seems to have been drawn to the scene of the *Bacchae* of Euripides, when Agave and her attendants rend Pentheus limb from limb. In *Aen.* vii. Amata is described as devoting Lavinia to virginity and Bacchus in the midst of similar revels.

nocturnique: *que* is explanatory, as often; = *id est*.

523. *caput . . revulsum*: the phrase is direct from Ennius.

524. *Oeagrius Hebrus*: the Hebrus ran through Thrace, the kingdom of Oeager, father of Orpheus.

525. *ipsa*: the word seems to distinguish the *voice* from the principle of life which should have animated it.

*vox ipsa et frigida lingua* is thus a hendiadys: 'the mere voice from the death-cold tongue.'

526. Cf. Pope's *Ode on St. Cecilia's Day*, l. 113:—

"Yet even in death Eurydice he sung:  
Eurydice still trembled on his tongue."

527. 'Eurydice the banks re-echoed down the long stream.'

(d) 528-558. *The Sacrifice of Aristaeus*.

528. *se lactu dedit*, 'sprang with a bound.'

529. *spumantem*: proleptic, 'made the water whirl in foam beneath the eddy,' which his plunge caused.

530. *at non (sic abiit)*: Cyrene was standing aside in a mist; cf. l. 424.

*ultro*, 'cheerily'; the word is meant to contrast forcibly with *timentem*; cf. l. 204, note.

531. *tristes*, 'saddening' (active).

532. *haec*: the subject, which logically would be neuter *hoc* (that is, this which Proteus has told you), is attracted as usual into the gender of the complement; cf. *hic labor, hoc opus est*.

*hinc*, 'this is why.'

533. Cf. l. 460, *chorus aequalis Dryadum*.

535. *pacem*, 'forgiveness,' a poetical way of regarding *veniam*.

*faciles . . Napeas*, 'the gracious maidens of the town.' Greek *Napaías*, from *πάτην*, a woodland dell.

536. *votis*: ablative of price; 'in return for your vows.'

537. *qui*: interrogative, in adjectival form.

*ordine*, 'fully,' 'duly'; almost 'in detail.'

539. *tibi*: ethic dative; cf. *G.* ii. 221, *illa tibi laetis intextit vitibus ulmos*, 'that, you will find, will twine your elms.'

**Lycæi** : **Lycæus** was a mountain in Arcadia ; cf. *G.* iii. 2, *silvae amnesque Lycæi*.

**540. intacta** : that is, *inigo*. Sacrificial cattle were not allowed to be defiled by labour ; cf. *Aen.* vi. 38, *nunc grege de intacto septem mactare iuvencos*.

**541. quatuor** : notice how the exact correspondence of the bullocks and the altars is marked by the word occurring in the same place in the line, and in the fourth line (reckoning inclusively).

**542. sacrum**, 'devoted.' *Sacer* has this sense in early Latin ; cf. *Laws of XII. Tables*, *sacer esto*, 'let him be accursed,' that is, devoted to destruction.

**demitte**, 'let flow.'

**543. ipsa** : here *ipsa* helps to distinguish between the blood (*cruorem*) and the carcasses (*corpora*).

**lucò** : an ablative of vague position. The word *lucus* is specially used of words applied to the purposes of religion.

**544. post**, 'thereafter' ; adverb.

**nona** : among the Romans events went by *nines* of days as among us by *sevens* ; cf. *nundinae*, a week ; the *novendiale sacrum*, a sacrifice offered to the dead nine days after the funeral ; cf. *Hor. Ep.* xvii. 47, *nec in sepulchris pauperum prudens anus novendiales dissipare pulveres*.

**545-7.** There seems to be here a reminiscence of *Lucr.* iii. 52, *et nigras mactant pecudes, et Manibus divi inferias mittunt*.

**545. inferias Orphel**, 'as funeral gifts to Orpheus.'

**inferias** : in apposition to **papavera**.

**Orphel** : Greek dative. Hence *ei* a diphthong, as in l. 355.

**Lethaea papavera** : poppies, containing morphia, cause forgetfulness, like the river Lethe in the underworld ; cf. *G.* i. 78, *urunt Lethæo perfusa papavera somno*, a beautiful line. Orpheus must be induced to forget his grief.

**mittes** : future of mild command. So *mactabis, revives, venerabere*.

**546-7.** These two lines are generally transposed. There seems to be no reason why they should not be read as printed.

**546. placatam** is proleptic : 'Honour Eurydice ; it will appease her.'

**548. haud mora** : continuo, 'delaying not, forthwith,' etc.

**facessit** : the verb is a frequentative, 'does busily.'

**550-3.** The repetition of these lines indicates the dutiful and exact fulfilment of the commands given by Cyrene.

555. *liquefacta*, 'dissolving.'

*viscera*: cf. l. 302, note.

556. *stridère*: a dactyl. Virgil uses the older form for *stridère*, as *effervère* for *effervere*, *fulgère*, and *tergère*. One archaism suggests another.

557. *immensasque trahi nubes*, 'and trailing in vast clouds.' A poetic hyperbole.

558. 'And hang clustering from the bending boughs.'

*lentis*: again an exaggeration.

*uvam demittere*: lit. 'drop their cluster.'

559-566. A conclusion to the four books of the *Georgics*, and a reference to the *Eclogues*.

559. *super . . cultu*, 'of (about) the tending.' So *multa super Priamo rogitans, super Hectore multa*.

*arvorum cultu*, bk. i.; *pecorum*, bk. iii.; *arboribus*, bk. ii.

560-2. Octavian, after the battle of Actium in 31 B.C., made a tour in the East, in order to organise his conquests. *fulminat Euphraten bello* is a grandiose exaggeration, as there was no fighting. The point is to compare the achievements of Octavian with those of Alexander. Longinus says that hyperboles are best 'when, through stress of strong emotion, they are uttered in connexion with some great crisis' (xxxviii. 3).

562. *dat iura*: "a stately phrase, marking absolute sway" (Page).

*viamque affectat Olympo*, 'and was scaling the path to heaven.' Cf. l. 325, note. See *Introd.* p. xvii.

*Olympo*: dat. for *in* or *ad* with accus., as often in Virgil. Cf. *facilis descensus Averno*.

563-6. Virgil pointedly contrasts his peaceful work of reflection with Augustus' conquering march. *dulcis, oti, lusi, sub tegmine fagi*: the pursuits of peace are emphasised.

564. *Parthenope*: this is a name of Naples, where a nymph, Parthenope, was supposed to have been buried.

*oti*: contracted genitive. The *Georgics* breathe "the sentiment of peace inspired by the land."

565. *lusi*: *ludere* is used technically of composing love poetry. Cf. *Ecl.* i. 10, *ludere quae vellem calamo permisit agresti*; and Ovid, *Trist.* v. 1, 7, *juvenilia lusi*, and *tenerorum lusor amorum*. The allusion is, of course, to the *Eclogues*.

*audaxque iuventa*, 'and in youth's hardihood.'

Virgil here prefers his claim to originality, as in many other



places. Both in the *Eclogues* and in the *Georgics* he makes good this claim, though to us he is not original as the Latin imitator of Theocritus and Hesiod, but as the man who has mingled so cunningly meditation and feeling while dealing with homely subjects. We owe a debt to Theocritus, and Hesiod, and Homer, in that they inspired Virgil and forced him to succumb to the spell of their greatness. We may say of Virgil, what Longinus in a fine passage (xiii. 4) says of Plato: "He would not, in many cases, have found his way to poetical subject-matter and modes of expression, unless he had, with all his heart and mind, struggled with Homer for the primacy, entering the lists like a young champion matched against the man whom all admire, and showing, perhaps, too much love of contention and breaking a lance with him, as it were, but deriving some profit from the contest none the less. For, as Hesiod says, 'This strife is good for mortals.'" (Trans. W. R. Roberts.)

566. Virgil refers to the first line of his *Ecl. i.*, *Tityre, tu patulae recubans sub tegmine fagi*. The reference suggests that *sub tegmine* is an adjectival phrase with *to*. Cf. l. 165, note.

## NOTES ON THE ILLUSTRATIONS

*Frontispiece. The Return of the Swallow.* From a vase, with red figures on black background. In an interior three persons of different ages are conversing. The eldest is in the centre, not an old man, but a man of set age. The garment on the lower part of his body, the staff on which his left hand rests, and the crown on his head, his central position, and the style of his seat seem to suggest that he is a gymnasium master. The figure seated in front of him is noticeable for the absence of beard and staff. He is still a youth, but possibly an assistant instructor at the gymnasium. The third figure, standing behind the central one, is a boy; the crown on his head indicates a victory in some gymnastic game. All three are agreeably surprised at the appearance of a swallow. 'Look, a swallow.'—'Really, by Hercules.'—'Here it is'—'Springtime already.' (For a similar scene cf. Aristophanes' *Knights*, 416-418.) The children of the island of Rhodes used to make an annual collection, going from house to house and singing a song on the return of the swallow. A similar ceremony still exists in many villages in Germany.

*Page 2. Apollo.* From Righetti's *Campidoglio*, vol. i. pl. 6. The god is represented as a vigorous youth in an attitude of inspired song. His right hand rests on his head, while his left holds a lyre. He leans on a tree-trunk, with head raised heavenward and hair thrown lightly back. The figure is naked except for a cloth which covers his left shoulder and a part of his arm. At his feet sits a gryphon somewhat carelessly restored. Philostratus says that Indian painters represented Apollo as drawn in his chariot by a gryphon. The statue was found at Zolfatara near Tivoli.

4. *Priestess of Cybele.* The original is in the Museo Pio Clementi in the Vatican. The copy is taken from Visconti, vol. vii. pl. 18. The priestess, Laberia, is enveloped in robes; her head is duly wreathed with the sacred fillets which are the emblems of her office. In her right hand she holds a *patra* or plate over a cylindrical altar, on which is sculptured an eagle adorned with a festoon. Another wreath, apparently of oak leaves, is in her left

hand. Both wreath and eagle have to do with the worship of Jupiter, to which deity also the figure on her breast seems to belong.

**7. Garden Scene.** From a fresco at Herculaneum. The scene represents three arbours, over one of which a grape-vine is trained. Two fountains are playing, and the fence is adorned with various ornamental vases. Some birds, of a somewhat disproportionate size, add life to the picture.

**10. Vulcan's Smithy.** Drawn from a plate in Helbig's *Wandgemälde* (1868). In the centre on a yellow block of stone is an anvil. In front of it Hephaestus is seated on a stone, with a red outer garment over his thighs; he is striking a piece of metal with his hammer. Two naked and bearded Cyclops are swinging their sledge-hammers. In the background is the forge with a roaring fire, which, however, produces no light effect. On the right a house with yellow roof. A few subjects with the principal figures occur again on Roman tomb-reliefs. The artist probably had in mind the forging of the weapons of Achilles.

**13. The River Nile.** From Righetti's *Campidoglio*, vol. i. p. 118. The original is a quaint bas-relief in terra-cotta, which was found in a wall of the church of S. Sabina on the Aventine. It probably at one time adorned the temple of Fortune at Praeneste. In the opening of the arches are different scenes suggestive of Egypt and the river Nile. In one arch is a hippopotamus drinking, and the water is pouring from its mouth; also a crocodile; and above is a rustic hut, on the roof of which are two ibises, birds which abound in Egypt. In a second arch the river Nile has flooded the country; the lotus plant projects from the water. Here another crocodile, there some ducks and other aquatic birds. A boat is being managed by two deformed rowers; they are pigmies, or Tentirini, i.e. inhabitants of the island of Dendara, famous in antiquity for their small stature and their skill in hunting the crocodile. The work is a Roman imitation of the Egyptian style.

**13. Pisces** (sign of the Zodiac). The illustration is taken from a photo. The original represents Atlas holding the signs of the Zodiac.

**18. Nereids.** From Righetti's *Campidoglio*, vol. ii. pl. 225. This subject is sculptured on the front of a funeral urn. The followers of Amphitrite wander over the wide sea carried on the backs of swift Tritons, sea-horses, and similar monsters.

**20. Nymphs (Naiads).** The original is a marble in the Museo Pio Clementi of the Vatican. The drawing is copied from *Visconti*, vol. vii. pl. 10. These figures are taken from a bas-relief on which appear also figures of Diana, Silvanus, and Hercules. The Naiads are guardians of streams. They are represented as standing, semi-nude, and holding shells, as on other bas-reliefs, especially one in the Napoleon Museum at Paris.

*Facing 20. Combat with Proteus.* Taken from *Museo Borbonico*, vol. xiii. pl. 58. Proteus, with the body and head of a man, while his lower part is turned into two sea-serpents' tails, and three dogs, is defending himself with a short club against his two assailants, Menelaus and a comrade, one armed with a spear, the other with a sword. Proteus' left arm is wrapped in a mantle which he uses as a shield; but while intent on parrying the sword-cut of Menelaus, he seems not to notice the spear-thrust of the comrade. Menelaus wears a sailor's cap. The fish in the mouth of the middle dog indicates that the scene takes place near the shore.

**22. A Fury—Proteus.** These are from two illustrations in Vico's *Thesaurus Gemmarum*. The fury has wings to her head and snakes round her neck. Proteus is here assuming the shapes of a lion, a goat, a cock, and a pair of serpents.

**24. Cerberus charmed by Orpheus.** From Montfaucon, *Antiq. Expl.* vol. i. p. 256. The story is too well known to need description.

*Facing 24. Orpheus and Eurydice.* The painter has selected the moment after Eurydice, returning towards the light of day, has looked behind and is falling back to the darkness of Hades from the embrace of Orpheus.

**26. A Bacchant.** The original is a statue in the Capitol; the illustration is copied from Righetti, vol. i. pl. 30. This Bacchant is not inspired, but quiet and serene, probably as just entering on her office. Her hair is adorned with a crown of laurel (not ivy, as often); on her left arm in a fold of her garment she carries a bunch of grapes; in her right hand is a pair of metal castanets. Her long dress is of a modest type, whereas Bacchantes in ancient monuments are mostly nude or semi-nude. Under her left foot is a species of castanet which was played by the beating of the foot. This, says Pollux, was used at the festivals of Bacchus because it made a great noise. It was called *scabellum*, and was probably fastened to the foot of the performer.

**27. Ancient Altar.** From the temple of Fortune, Pompeii. The altar, in white marble, was intended for public offerings. It was placed in an open space; approach to it was prevented by a fence, traces of which still remain. The illustration is drawn from a plate in Mazois' *Les Ruines de Pompéi*, part iv. pl. 15.

**28. Dis Manibus Sacrum.** From Vico's *Gems and Cameos*. The scene represents a sacrifice to the gods of the nether world. The inscription runs: 'One calls on the nether gods with an offering of wine, another with the blood of a victim.' The central figure is pouring into a vessel wine from a skin, while the figure behind him is sacrificing a ram.

**29. Augustus as Victor.** From Righetti, vol. i. pl. 57. The statue represents Augustus sitting; it symbolises the pacific

and civil side of his rule. In pose and shape the statue resembles very closely another seated figure in the Justinian Gallery, which many take for a Marcellus. The work is apparently that of a Roman artist. The feet are covered with shoes (*calcei*); beneath them a stool, of a piece with the chair, which was regarded as a mark of dignity. He is in the act of delivering a judicial decision.

30. **Virgil.** The bust of the poet is that of a young man, whose head is crowned with a wreath of laurel.

30. **Rome Triumphant.** The illustration is taken from a woodcut of a gem in *Museum Cortonense*. A female figure seated on a pile of arms, with spear, robe, and helmet. In her hand is a little figure of victory standing on a globe. The birds indicate good omens. At her feet the she-wolf suckling the two twins. The people of Smyrna, according to Tacitus, claimed to have first established the worship of Rome, in the consulate of Marcus Porcius. The Alabaudenses in Asia Minor are their rivals for this honour. In Rome itself Hadrian built a temple to Rome and Venus.

36, 37. **Bee-hives.** The metal hive is taken from Donaldson's *Pompeii*, vol. iii. The straw one from Montfaucon (*Antiq. Expl.* vol. i. p. 203) resembles hives that are common in France; it is taken from a Roman bas-relief. The metal one was discovered at Pompeii; it was divided into floors, the access to which was through numerous small holes.

76. **Cork-tree.** A plate from Evelyn's *Sylva*, vol. ii. pl. 68.

## APPENDIX I

### THE TEXT

OF Virgil we have some six complete or fragmentary MSS. dating from the third to the sixth century, and consequently the text, as compared with that of Plautus or Propertius, is tolerably certain. This is largely because within fifty years of his death the poems of Virgil had become a standard school-book. This fact also gives us commentators at a very early date, and when these mention readings which differ from MSS. like the Vatican or Palatine, such readings are to be seriously considered. With such good grounds to go upon, textual critics have been able to constitute a text which is practically authoritative.

The six chief MSS. are the Vatican fragments, the St. Gall fragment, the Medicean, the Palatine, the Roman, and the Augustean fragment.

The text I have followed is that of the *Oxford Pocket Classics*, which is mainly that of Heyne's recension.

I have departed from this text in the following places :—

34. *alvaria*, instead of *alvearia*.

45. For *e levi*, which even Servius seems to acknowledge, I read the *et levi* of the Medicean and Palatine.

67, 68. Instead of the brackets before *nam* and after *motu*, with Nettleship and Page, insert a dash before *nam*.

228. For *angustam* read *angustam*. The latter, the reading of the Roman, is more in Virgil's manner, and is accepted by Nettleship and Page.

233. For *repulit* read *reppulit*.

252, 263. At the ends of these lines dashes should be placed to mark parenthesis.

291–293. The uncertainty of the order of these lines is remarkable. Nettleship accepts the Medicean order, Page the Roman, our text the Palatine. This I accept, merely bracketing line 292 instead of lines 291 and 292; the ancient grammarians make no mention of l. 292.

301. Instead of *obsuitur*, with Nettleship and Page, I keep

*obstruitur*, although the former, the reading of the Medicean, is supported by the Bernese Scholia.

The following are interesting variants:—

88. *ambo*: the Palatine, supported by Philargyrius, has *ambos*, the reading of the text of Servius, who records the variant *ambo*. The final *s* is responsible for several variants in *Georgics* iv.; cf. ll. 460, *supremos*, *supremo*, and 540, *intacta*, *intactas*.

112. For *pinos* the Palatine has *tinus*, which is recognised by Philargyrius, whose comment on l. 141 is, "Virgil's own hand had written both *tinus* and *pinus*."

125. *arcis*: so the Palatine, supported by Philargyrius and Arusianus. Page accepts *altis*, as in the Medicean and the Vatican fragment, and supported by Servius. But *altis* probably is imported from l. 112.

169. *fervet*: the Vatican fragment and Philargyrius support *fervit*, from *fervere*, one of Virgil's alternative archaic forms.

230. *ora fove*: the Palatine and Roman read *ore fove*, while the first hand in the Medicean has *ore fave*, which is the reading before Philargyrius, Servius, and the Bernese Scholia.

241. *suffire thymo*: this is the reading of a ninth-century MS., and was that of Servius. The Medicean has *sufferre thymos*.

282. *habebit*: the Palatine and Roman have *habebis*, the second person being in Virgil's manner of familiarity with his reader.

338. *Nesaeae*, etc.: this line is excluded by Nettleship; it has probably been brought in here from *Aen.* v. 826.

412. *tanto*: the Palatine and Medicean second hand have *tantu*, that is, *tam tu*, as given by Page. Servius says, "Others read *tan tu nate magis*." I follow Nettleship.

443. *pellacia*: while the MSS. read *fallacia* (adopted by Page), Nettleship keeps the reading of the Bernese Scholia, recognised by Philargyrius.

447. *quidquam* (or *quicquam*): *cuiquam* has good authority, that of the Palatine, Servius, and the Bernese Scholia.

454. *luis*: *lues* is read by the Roman, Philargyrius, and the Bernese Scholia.

455. *ad meritum*: so Page, forsaking the Medicean and Roman. Nettleship too has the Palatine reading *ad*, that is, 'such penalties as you deserve,' 'after your offences.'

## APPENDIX II

## THE BEES

(From Shakespeare's *Henry V.*)

Therefore doth heaven divide  
 The state of man in divers functions,  
 Setting endeavour in continual motion ;  
 To which is fixed, as an aim or butt,  
 Obedience : for so work the honey-bees ;  
 Creatures that, by a rule in nature, teach  
 The act of order to a peopled kingdom.  
 They have a king, and officers of sorts ;  
 Where some, like magistrates, correct at home,  
 Others, like merchants, venture trade abroad ;  
 Others, like soldiers, armed in their stings,  
 Make boot upon the summer's velvet buds ;  
 Which pillage they with merry march bring home  
 To the tent-royal of their emperor :  
 Who, busied in his majesty, surveys  
 The singing masons building roofs of gold ;  
 The civil citizens kneading up the honey ;  
 The poor mechanic porters crowding in  
 Their heavy burdens at his narrow gate ;  
 The sad-eyed justice, with his surly hum,  
 Delivering o'er to executors pale  
 The lazy yawning drone.

## THE LIFE OF THE BEE

By MAURICE MAETERLINCK

On the subject-matter of *Georgics* iv. the best commentary that has yet been published in book form is Maeterlinck's *Life of the Bee*, which has been admirably Englished by Alfred Sutro. It is an essay of not too didactic a character : it is poetically sympathetic and philosophically reflective, and tells simply the story of the hive, without trying to add to its marvels. This unique book has no analogue, although it has many points of similarity with Virgil's poem, the chief being that as Virgil for antiquity, so Maeterlinck for our day sums up what is known of the bee. The subject is treated under seven headings : "On the Threshold of the Hive," "The Swarm," "The Foundation of the City," "The Young Queen," "The Nuptial Flight," "The Massacre of the Males,"



"The Progress of the Race." The writer does not wish to be technical: yet he has behind him twenty years' experience of practical bee-keeping. In his own words, "The reader of this book will not gather therefrom how to manage a hive: but he will know more or less all that can with any certainty be known of the curious, profound, and intimate side of its inhabitants." In the first chapter is a brief survey of the history of apiculture, which will be of interest to the curious. Virgil hands down "the charming errors of the ancients": but the real history of the bee begins in the seventeenth century with the discoveries of the Dutchman, Swammerdam. It was he who definitely upset the king theory, and he contributed some admirable woodcuts as illustrations, which are to be found in the *Biblia Naturae* (Leyden, 1737). Réaumur was good on the architecture of the hive; but the master of the modern science is the blind François Huber, who was born in Geneva in 1750. The principal statements he made still hold good. Dzierzon, a German clergyman, discovered parthenogenesis, or the original parturition of queens, and he further made observation and experiment easy by inventing a hive with movable combs. To Mehring is due the invention of an artificial waxen foundation for combs, an ingenious save-time contrivance for the bee community. In an appendix the bibliography of the subject is treated, though, professedly, only some of the more interesting works are cited. Among these may be mentioned works by English writers:—J. Hunter, "On Bees," in *Philosophical Transactions*, 1732; Dr. E. Bevan, *The Honey-Bee*; F. Cheshire, *Bees and Bee-keeping* (vol. i. being scientific); L. R. D. Brougham, *Cells of Bees*. Notes will also be found in Darwin's *Origin of Species*, Romanes' *Animal Intelligence*, and Sir J. Lubbock's *Ants, Bees, and Wasps*.

But enough has been said to guide the student to Maeterlinck's book, where he will enjoy for himself "the spirit and perfume, the atmosphere and mystery, of these virgin daughters of toil."

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## TRANSLATIONS

### THE CILICIAN GARDENER (ll. 116-48)

AND I myself, were I not even now  
Furling my sails, and, nigh the journey's end,  
Eager to turn my vessel's prow to shore,  
Perchance would sing what careful husbandry  
Makes the trim garden smile, of Paestum too,  
Whose roses bloom and fade and bloom again ;  
How endives glory in the streams they drink,  
And green banks in their parsley, and how the gourd  
Twists through the grass and rounds him to a paunch ;  
Nor of Narcissus had my lips been dumb,  
The loiterer of the flowers, nor supple-stemmed  
Acanthus, with the praise of ivies pale,  
And myrtles clinging to the shores they love.  
For 'neath the shade of tall Oebalia's towers,  
Where dark Galaesus laves the yellowing fields  
An old man once I mind me to have seen—  
From Corycus he came,—to whom had fallen  
Some few poor acres of neglected land,  
And they nor fruitful 'neath the plodding steer,  
Meet for the grazing herd, nor good for vines.  
Yet he, the while his meagre garden-herbs  
Among the thorns he planted, and all round  
White lilies, vervains, and lean poppy set,  
In pride of spirit matched the wealth of kings,  
And home returning not till night was late,  
With unbought plenty heaped his board on high.  
He was the first to cull the rose in spring,

He the ripe fruits in autumn ; and ere yet  
Winter had ceased in sullen ire to rive  
The rocks with frost, and with her icy bit  
Curb in the running waters, there was he  
Plucking the rather faint hyacinth, while he chid  
Summer's slow footsteps and the lagging west.  
Therefore he too with earliest brooding bees  
And their full swarms o'erflowed, and first was he  
To press the bubbling honey from the comb ;  
Lime-trees were his, and many a branching pine ;  
And all the fruits wherewith in early bloom  
The orchard-tree had clothed her, in full tale  
Hung there, by mellowing autumn perfected.  
He too transplanted tall-grown elms arow,  
Time-toughened pear, thorns bursting with the plum,  
And plane now yielding serviceable shade  
For dry lips to drink under : but these things,  
Shut off by rigorous limits, I pass by,  
And leave for others to sing after me.

JAMES RHODES (1881).

ORPHEUS AND EURYDICE (ll. 485-506)

And Orpheus now  
Returning, all his dangers had escap'd.  
Restor'd Eurydice was drawing near  
The upper world, and follow'd close behind.  
When lo ! upon the unwary lover came  
A sudden madness, which might pardon gain,  
If pardon to confer the Manes knew.  
Thoughtless alas ! nor master of himself,  
He stood, and, on the very verge of light,  
Turn'd, to look back on his Eurydice.  
Then lost was all his labour, and the league  
Made with Hell's ruthless Tyrant was dissolv'd.  
Thrice on th' Avernian lake a groan was heard.  
What, she then cries, Orpheus, what phrenzy wild  
Has ruin'd both my wretched self and thee ?

Me back again the cruel Fates demand.  
Sleep has begun to close my swimming eyes.  
And now farewell ! I wrapt in night's thick shade  
Am hurried off ; yet still my feeble hands  
To thee I stretch ; alas ! no longer thine !  
She spake, and suddenly, a different way,  
Like smoke with thin air blending, from his sight  
Vanish'd : nor more beheld him, as in vain  
He caught at shadows, and yet many things  
Would fain have utter'd. But Hell's ferryman  
Allow'd him not a second time to pass  
The intervening lake. What could he do ?  
Whither betake himself, his wife twice lost ?  
With what pathetic sorrow could he move  
The Manes, with what plea th' infernal gods ?  
Death-cold again, she in the Stygian boat  
Already sail'd.

R. KENNEDY (1849).

# INDEXES

## I. THE HEXAMETER

- alliteration, *m*, 76; *s*, 189, 190;  
*v*, 396-400.  
beginning of verse, spondaic  
words, 13, 19, 53, 65, 82,  
174, 236, 475.  
caesura, absence of, after 2: 5,  
63, 140, 296.  
1½ followed by 3 trochee, 339.  
4½, 251.  
dactyls, 36.  
descriptive verse (see also dactyls,  
and spondees, and elisions),  
189, 190, 409, 410, 507-510.  
elisions, descriptive, 73, 129,  
301, 330.  
absence of, 189, 190.  
in 2½ caesura, 172.  
endings, adjective emphatic, 15.  
quadrisyllabic, 137, 183, 270,  
343, 463, 516.  
spondaic, 270.  
trochaic, 108, 337.  
five-worded lines, 1, 68, 435,  
436, 476, 538, etc.  
Greek metre, 63, 64, 343.  
hiatus, 343, 461, 463.  
meeting of vowels and con-  
sonants in a smooth line,  
87, 366.  
pauses, 1st trochee, 233, 331.  
1st dactyl, 29, 32, 98, 107,  
440, 515.  
pauses—  
1st spondee, 40, 134, 164,  
196.  
2nd trochee, 61, 157, 351.  
2nd dactyl, 6, 296.  
3rd trochee, 89, 447, 448.  
3rd diaeresis, 49.  
3½, 35, 106.  
4th (bucolic), 47, 70, 185, 254,  
285.  
5th trochee, 37, 189, 360, 416,  
446, 500, 513.  
5, with preceding word em-  
phasised, 6; with echo, 65,  
306.  
repetition, 112-115, 200, 201,  
341, 342, 465, 466.  
rhetorical style, 208, 209.  
rhyme, 461, 466.  
rhythm, 3-fold, 187, 341, 342.  
4-fold, 465, 466.  
separation of adjective and noun  
by word in apposition, 168,  
246.  
spondees, 174, 321, 431, 432,  
468.  
symmetry of expression, 21, 83.  
synizesis, 38, 243, 297.  
vowel lengthened, 92, 137, 222,  
453.  
vowel shortened, 461, 556.

## II. VIRGILIAN EPITHETS

ater, 407.  
 caeruleus, 388, 482.  
 daedalus, 179.  
 ferrugineus, 183.  
 glaucus, 451.  
 honestus, 232.

immunis, 244.  
 pallens, 124.  
 purpureus, 54, 373.  
 rapidus, 425.  
 rarus, 46.  
 recens, 56.

sacer, 542.  
 satur, 335.  
 sudus, 77.  
 turpis, 395.  
 vescus, 131.

## III. PROPER NAMES

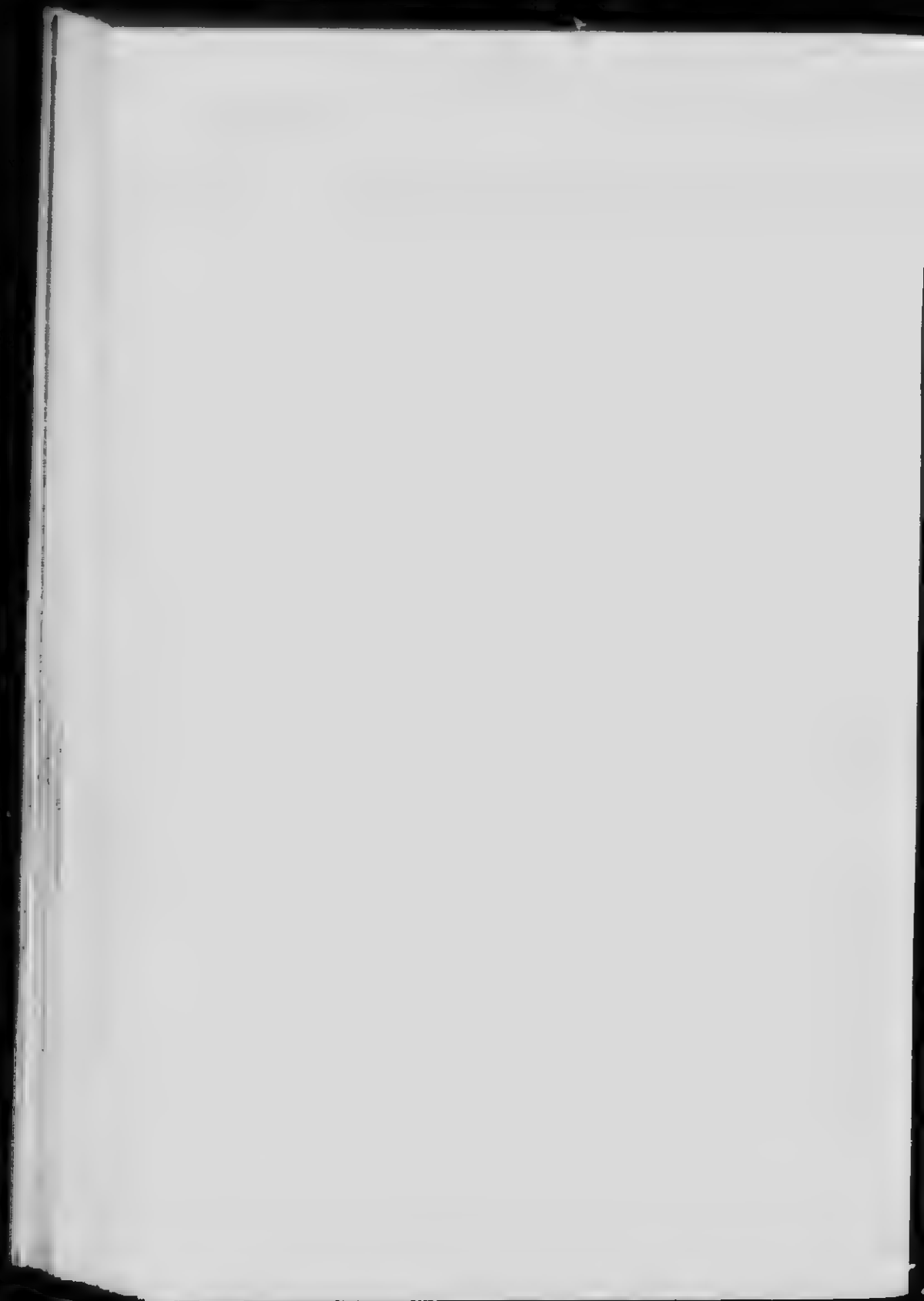
Actias, 463.  
 Aegyptus, 210.  
 Aetna, 173.  
 Anio, 369.  
 Apollo, 7.  
 Arachne, 246.  
 Arcadius, 283.  
 Arethusa, 351.  
 Aristaeus, 317.  
 Asius, 343.  
 Avernus, 493.  
 Bacchus, 102.  
 Beroe, 341.  
 Caesar, 560.  
 Caicus, 370.  
 Canopus, 287.  
 Carpathius, 387.  
 Cecropius, 177, 270.  
 Centaurea, 270.  
 Cerberus, 483.  
 Chaos, 347.  
 Cicones, 520.  
 Clio, 341.  
 Clymene, 345.  
 Cocytus, 479.  
 Corycus, 127.  
 Cyclopes, 170.  
 Cymodoce, 338.  
 Cyrene, 530.  
 Deiopea, 343.  
 Dicte, 151.  
 Dis, 467.  
 Dryades, 460.  
 Emathia, 390.  
 Enipeus, 368.  
 Ephyre, 343.

Erebus, 471.  
 Eridanus, 372.  
 Euphrates, 562.  
 Eurydice, 486, 490,  
 519.  
 Galaeus, 126.  
 Getae, 463.  
 Hebrus, 463.  
 Hellespontiacus, 111.  
 Hydaspes, 211.  
 Hypanis, 370.  
 Ida, 41.  
 Ixion, 484.  
 Lethaeus, 545.  
 Lucina, 340.  
 Lycaeus, 539.  
 Lycorias, 339.  
 Lycus, 367.  
 Lydia, 211.  
 Maecenas, 2.  
 Maeonia, 380.  
 Mars, 346.  
 Medus, 211.  
 Mella, 278.  
 Miletus, 334.  
 Minerva, 246.  
 Mysus, 370.  
 Napaeae, 535.  
 Neptunus, 29.  
 Nesaea, 338.  
 Oceanitis, 341.  
 Oebalia, 125.  
 Olympus, 562.  
 Opis, 343.  
 Orcus, 502.  
 Orithyia, 463.

Orpheus, 454.  
 Paestum, 119.  
 Panchaea, 379.  
 Pangaeus, 462.  
 Parthenope, 564.  
 Parthi, 314.  
 Pellaeus, 287.  
 Peneus, 317.  
 Phasis, 367.  
 Philomela, 511.  
 Piscis, 234.  
 Priapus, 110.  
 Procne, 15.  
 Proserpina, 487.  
 Proteus, 429.  
 Quirites, 201.  
 Rhesus, 462.  
 Rhipaeus, 518.  
 Rhodopeius, 461.  
 Sirius, 425.  
 Spio, 338.  
 Strymon, 508.  
 Styx, 480.  
 Taenarus, 467.  
 Tanais, 517.  
 Tartara, 481.  
 Taygete, 232.  
 Tempe, 317.  
 Thalia, 338.  
 Thymbraeus, 323.  
 Tiberinus, 369.  
 Tityrus, 566.  
 Vesta, 384.  
 Virgilius, 563.  
 Vulcanus, 346.  
 Zephyrus, 138.

## IV. GENERAL

- ablative, archaic, 165.  
     degree, 248.  
     local, 11, 103, 108, 229, 493.  
     manner, without *cum*, 56, 98.  
     negative in sense, 484.  
     price, 536.  
     separation, 22, 78, 88, 185.  
 abstract noun with genitive for  
     adjective, 111, 300.  
 accumulated expression, 36, 225,  
     295-297.  
 accusative, cognate, 108, 122.  
     with middle voice, 181, 337.  
     of respect, 15, 181, 357.  
 adjective, adverbially with par-  
     ticiples, 19, 370, 425.  
     accusative neuter plural, for  
     adverb, 122.  
     *continuo* with, 254.  
     hypallage, 259, 267, 415.  
     literary, 177, 287.  
     for noun, 6, 157, 322.  
     phrase, 165.  
     proleptic, 104, 172, 198, 268,  
     400, 412, 529, 546.  
 alliteration. See on Hexameter,  
     Index I.  
 archaic forms, 262.  
 collective noun, 81.  
 contrast by juxtaposition, 184.  
 dative, contracted, 158, 198.  
     predicative, 115, 178.  
     foveo, 230.  
 future of command, 105, 545.  
 genitive, after adjective (neut.  
     plur.), 159.  
     contracted, 167, 255, 476.  
     locative, 491.  
     objective, 110, 437.  
     = separation, 184, 310.  
 geography, poetical, 211, 290,  
     293.  
 Greek form (dat. case), 545.  
 hendiadys, 39, 56, 99, 166, 38,  
     399, 525.  
 hypallage. See adjective.  
 idem, adverbial, 139, 185.  
 ille, dramatic, 137, 257, 506.  
 indicative for subjunctive, 85.  
 infinitive for subjunctive, 10, 23,  
     84, 117, 186, 249, 489.  
 intransitive verb used transi-  
     tively, 171.  
 ipse (idiomatic), 274.  
 litotes, 440.  
 metaphors, 59, 143, 427, 428,  
     509.  
     military, 91, 166, 167, 193,  
     194.  
 mock-heroic style, 3, 26, 111,  
     173, 376-380.  
 negatives, two=strong affirma-  
     tive, 453.  
 numerus, unusual meaning, 227.  
 participle, middle, 337.  
     passive (with accusative), 482.  
     past (with present sense), 123,  
     340.  
 perfect, gnomic, 43, 204, 213,  
     214, 242, 252.  
     instantaneous, 313.  
 plural, accumulative, 169.  
 praeterea = thereafter, 502.  
 prepositions: *a* (idiomatic), 298.  
     *circum* (idiomatic), 400.  
     *in* (idiomatic), 175.  
     *super* (= *de*), 559.  
 quam omitted after *plus*, 207.  
 quoniam = quum iam, 437.  
 science, Virgil's faulty, 74, 153,  
     194, 237, 281-314.  
 simile, 3-fold, 261-263.  
     quondam in, 261.  
 subjunctive, with *antequam*, 306.  
     with *dum*, 457.  
     indefinite, 393.  
     indirect deliberative, 509.  
     present for imperfect, 117.  
     with relative, 9, 360.  
     *ut* omitted with, 90.  
 suus = welcome, 190.  
 synecdoche, 390, 520, 551.  
 ultro, 204, 265, 530.  
 zeugma, 342.





## VOCABULARY

- a, ab, prep.** (with *abl.*), from, away from; by.  
**a or ah, interj.**, ah! alas!  
**ab eo, ire, ivi or ii, itum, v. n.**, go away.  
**absum, esse, fui, v. n.**, am away.  
**abundo, âre, âvi, âtum, v. n.**, overflow, abound in.  
**ac or atque, conj.**, and.  
**âcanthus, i, m.**, bear's-foot.  
**accendo, âre, di, sum, v. a.**, kindle.  
**accipio, âre, cepi, ceptum, v. a.**, receive (*ad, capio*).  
**accollo, âre, colui, cultum, v. a.**, dwell beside.  
**âcer, cris, cre. f.**, sharp, crackling.  
**âcies, âi, e, m.**, battle; h.  
**âcrius, comp. acrius, superl. acerrime, adv.**, keenly.  
**Actias, âdis, adj. f.**, Athenian.  
**âctio, âre, di, utum, v. a.**, sharpen, make keen.  
**ad, prep.** (with *acc.*), to, towards; near, beside.  
**addo, âre, didi, ditum, v. a.**, add, give to in addition.  
**âdêdo, âre, âdi, âsum, v. a.**, eat at, nibble.  
**âdêo, ire, ivi or ii, itum, v. a.**, go to, approach.  
**âdêo, adv.**, to such an extent; especially.  
**adfecto, âre, âvi, âtum, v. a.**, aim at, essay.  
**adfigo, âre, fixi, fixum, v. a.**, fasten on to.  
**adfor, fâri, fatus sum, v. dep. a.**, address.  
**adgrâdior, grâdi, gressus sum, v. dep. a.**, approach, attack.  
**âditus, âs, m.**, approach, entrance.  
**adligo, âre, âvi, âtum, v. a.**, bind close, fetter (*ad, ligo*).  
**admiror, âri, âtus sum, v. dep. a.**, wonder at. **admirandus, a, um**, wonderful.  
**admisceo, âre, scûi, mixtum, v. a.**, mingle in or with.  
**admôneo, âre, di, itum, v. a.**, remind.  
**âdôlesco, âre, âvi, ultum, v. n.**, grow up, increase; burn.  
**adspargo, âre, si, sum, v. a.**, scatter, sprinkle (*ad, spargo*).  
**adsto, âre, stiti, no sup., v. n.**, stand near.  
**adsum, esse, fui, v. n.**, am present.  
**âdultus, a, um, adj.**, grown up (*past part. of adolesco*).  
**advento, âre, âvi, âtum, v. freq. n.**, approach.  
**adverto, âre, ti, sum, v. a.**, turn towards.  
**aedes, is, f., sing.** temple; plur. house.

aeger, *gra. grum, adj.*, sick.  
 Aegyptus, *i, f.*, Egypt.  
 aequalis, *e, adj.*, of the same age, comrade.  
 aequo, *äre, ävi, ätum, v. a.*, level, equal; compare.  
 aequor, *öris, n.*, level sea, sea.  
 äer, *äöris, m.*, air.  
 äërius, *a, um, adj.*, towering into the air, lofty.  
 aes, *aeris, n.*, bronze; bronze cymbals.  
 aestas, *ätis, f.*, summer.  
 aestivus, *a, um, adj.*, belonging to summer.  
 aestuo, *äre, ävi, ätum, v. n.*, boil, seethe.  
 aestus, *üs, m.*, heat.  
 aethër, *ëris, m.*, upper air, sky.  
 aethërius, *a, um, adj.*, of ether.  
 Aetna, *ae, f.*, a volcanic mountain in Sicily, Etna.  
 aevum, *i, n.*, time, life.  
 aff. See *adf.*  
 affecto. See *adfecto*.  
 age, *imp. of ago* used as *interj.*, come now!  
 äger, *agri, m.*, field.  
 aggredior. See *adgredior*.  
 ägito, *äre, ävi, ätum, v. freq. a.*, keep driving about; (of time) spend.  
 agmen, *inis, n.*, body of men marching, troop; swarm (= *agimen, ago*).  
 agnus, *i, m.*, lamb.  
 ägo, *öre, ägi, actum, v. a.*, drive.  
 agricöla, *ae, m.*, husbandman (*ager, colo*).  
 alo, *v. defect. n.*, say. äit, says.  
 äla, *ae, f.*, wing.  
 albus, *a, um, adj.*, white.  
 äliënus, *a, um, adj.*, belonging to another.

äliter, *adv.*, otherwise.  
 ällus, *a, ud, adj.*, other, another.  
 all. See *adl.*  
 älo, *öre, üi, itum and tum, v. a.*, rear, nourish.  
 altë, *adv.*, deeply; far back.  
 alter, *ëra, ërum, adj.*, one of two.  
 altus, *a, um, adj.*, high; deep.  
 altum, *i, n.*, the deep.  
 alveäre, *is, n.*, hollow vessel; hive (*alvus, belly*).  
 ämans, *ntis, m. or f.*, lover.  
 ämarus, *a, um, adj.*, bitter.  
 ambo, *ae, o, plur.*, both.  
 ambrösla, *ae, f.*, ambrosia.  
 ämellus, *i, m.*, a flower.  
 ämicus, *a, um, adj.*, friendly.  
 ämitto, *öre, misi, missum, v. a.*, let go, lose.  
 amnis, *is, m.*, river.  
 ämo, *äre, ävi, ätum, v. a.*, love.  
 ämor, *öris, m.*, love.  
 amplius, *comp. adv.*, more, any more (*amplus*).  
 anguis, *is, m. and f.*, snake.  
 angustus, *a, um, adj.*, narrow.  
 Äniënus, *a, um, adj.*, belonging to the river Anio.  
 änlma, *ae, f.*, breath.  
 änlmus, *i, m.*, soul, purpose, heart; in *plur.*, spirit, courage.  
 annus, *i, m.*, year.  
 antë, *prep. with acc. and adv.*, before. ante . . quam, before . . (that).  
 antrum, *i, n.*, cave, grotto.  
 äpis, *is, f.*, bee.  
 äplum, *ü, n.*, parsley.  
 Äpollo, *inis, m.*, son of Jupiter and Latona, and god of poetry.  
 appöno, *öre, pösei, pösitum, v. a.*, place to, set before.  
 apto, *äre, ävi, ätum, v. a.*, fit to, adjust, make ready.  
 äqua, *ae, f.*, water.

- āquor, āri, ātus sum, v. dep.**  
*n.*, fetch water.  
**āquōsus, a, um, adj.**, watery,  
 rainy.  
**āra, ae, f.**, altar.  
**ārānēa, ae, f.**, spider.  
**ārātor, ōris, m.**, ploughman.  
**arbōr and arbōs, ōris, f.**, tree.  
**arbūtum, i, n.**, arbutë-berry,  
 fruit of arbutus or wild-straw-  
 berry tree.  
**Arcādus, a, um, adj.**, belong-  
 ing to Arcadia, in the Pello-  
 ponnesus.  
**arceo, ēre, ui, no sup., v. a.**,  
 ward off.  
**arcesso, ēre, ivi, itum, v. a.**,  
 fetch, summon.  
**ardeo, ēre, arsi, arsum, v. n.**,  
 am hot, blaze. **ardens, as**  
**adj.**, glowing.  
**ārēna, ārundineus, ārundo.**  
 See *har*.  
**āreo, ēre, ui, no sup., v. n.**,  
 am parched.  
**Ārēthūsa, ae, f.**, a nymph,  
 the fountain Arethusa at  
 Syracuse.  
**āridus, a, um, adj.**, dry,  
 parched.  
**Āristaeus, i, m.**, Aristaeus, a  
 shepherd.  
**arma, ōrum, n. plur.**, weapons,  
 arms.  
**armentum, i, n.**, herd (*aro*).  
**ars, artis, f.**, art, device.  
**artus, ūs, m.**, joint, limb.  
**artus, a, um, adj.**, close, con-  
 fined.  
**arvum, i, n.**, ploughed land,  
 field.  
**arx, cis, f.**, place of defence,  
 citadel, height.  
**Āsius, a, um, adj.**, of Asia.  
**asp.** See *adsp.*  
**asper, ēra, ōrum, adj.**, rough.  
**aspicio, ēre, spexi, spectrum,**  
*v. a.*, behold, regard favour-  
 ably.  
**āt, conj.**, but.  
**atquē, conj.**, and.  
**attēro, ēre, trivi, tritum, v.**  
*a.*, wear away, bruise.  
**attollo, ēre, no perf. or sup.,**  
*v. a.*, raise up.  
**audax, ācis, adj.**, bold.  
**audeo, ēre, ausus sum, v. n.**,  
 dare.  
**audio, ire, ivi or ii, itum,**  
*v. a.*, hear.  
**aula, ae, f.**, court, hall, palace.  
**aura, ae, f.**, air, breeze.  
**superae aurae**, upper air,  
 the upper world.  
**aurātus, a, um, adj.**, gilded.  
**aurēus, a, um, adj.**, golden.  
**auris, is, f.**, ear.  
**Aurōra, ae, f.**, goddess of the  
 Dawn.  
**aurum, i, n.**, gold.  
**Auster, tri, m.**, south wind  
 (*aŭw*, scorch).  
**aut, conj.**, or. **aut . . aut,**  
 either . . or.  
**autem, conj.**, but.  
**autumnus, i, m.**, autumn.  
**Āvernus, i, m.**, a lake near  
 Cumae in Italy, also used as  
*adj.* = *Avernian*.  
**averto, ēre, ti, sum, v. a.**,  
 turn away, divert.  
**āvis, is, f.**, bird.  
**āvus, i, m.**, grandfather.  
**Bacchus, i, m.**, god of wine;  
 wine.  
**bālātus, ūs, m.**, bleating.  
**bellum, i, n.**, war (= *duellum*,  
 a contest between two).  
**Bērōe, ēe, f.**, a nymph.  
**bibō, ēre, bibi, no sup., v. a.**,  
 drink.  
**bifer, ēra, ōrum, adj.**, twice-  
 bearing, bearing twice a year.  
**bimus, a, um, adj.**, two years  
 old.  
**bini, ae, a, num. distrib. adj.**  
 two apiece, twofold.

bīpennis, *is, f.*, double axe.  
 bīpes, pēdis, *adj.*, two-footed.  
 bis, *num. adv.*, twice.  
 blatta, *ae, f.*, beetle, cockroach.  
 bōnus, *a, um, adj., comp.*  
     mellor, *superl.* optimus,  
     good.  
 bos, bōvis, *m. or f.*, ox, cow.  
 brācchium, *il, n.*, arm.  
 brēvis, *e, adj.*, short.  
 būcula, *ae, f.*, heifer.  
  
 cādo, ēre, cēcidi, cāsum,  
     *v. n.*, fall.  
 caecus, *a, um, adj.*, blind,  
     unseen.  
 caedo, ēre, cēcidi, caesum,  
     *v. a.*, slaughter.  
 caelestis, *e, adj.*, heavenly.  
 caelum, *i, n.*, heaven.  
 caenum, *i, n.*, mud.  
 caerūleus, *a, um, adj.*, of the  
     colour of the sea; sea-green;  
     azure.  
 Caesar, āris, *m.*, name of a  
     noble Roman family, applied  
     to Augustus as the adopted  
     son of C. Iulius Caesar.  
 caesāries, *ei, f.*, hair, flowing  
     tresses.  
 caespes, *itis, m.*, turf.  
 Cāicus, *i, m.*, a river in Mysia.  
 cāligo, āre, *no perf. or sup.*,  
     *v. n.*, am misty, gloomy.  
 cālor, ōris, *m.*, heat.  
 campus, *i, m.*, field, plain.  
 cānālis, *is, m.*, pipe, conduit,  
     channel (*canna*, reed).  
 cancer, *cri, m.*, crab.  
 candidus, *a, um, adj.*, white,  
     gleaming.  
 cānistrā, *orum, n. plur.*,  
     baskets.  
 cāno, ēre, cēcīni, cantum,  
     *v. n. and a.*, sing, sing of.  
 Cānōpus, *i, m.*, a city in  
     Egypt, on W. mouth of Nile.  
 cānor, ōris, *m.*, musical sound,  
     ring.

cānōrus, *a, um, adj.*, tuneful.  
 cantus, ūs, *m.*, song.  
 cāpio, ēre, cēpi, captum,  
     *v. a.*, take, take prisoner;  
     seize on.  
 cāput, *itis, n.*, head; (*of a*  
     *river*) source.  
 carchesium, *il, n.*, goblet.  
 cāreo, ēre, ūi, itum, *v. n.*  
     (*with abl.*), am without.  
 luce carentes = the dead.  
 carmen, *inis, n.*, song.  
 Carpathius, *a, um, adj.*, Car-  
     pathian, of the island Car-  
     pathos (in the Aegean Sea).  
 carpo, ēre, psi, ptum, *v. a.*,  
     pluck; (*of wool*) card; (*of space*)  
     seize on, traverse quickly.  
 cāsia, *ae, f.*, casia.  
 casses, *ium, m.*, nets, web.  
 castra, *orum, n. plur.*, camp.  
 cāsus, ūs, *m.*, mischance,  
     accident.  
 causa, *ae, f.*, cause, reason.  
 cāvo, āre, āvi, ātum, *v. a.*,  
     make hollow, hollow out.  
 cāvā, *ae, f.*, hollow place, hive.  
 cāvus, *a, um, adj.*, hollow.  
 Cecrōpius, *a, um, adj.*, con-  
     nected with Cecrops, an  
     ancient king of Attica; Attic.  
 cēdo, ēre, cessi, cessum,  
     *v. n.*, yield.  
 cella, *ae, f.*, cell.  
 centaurēum, *i, n.*, centaur.  
 centum, *indecl. num. adj.*,  
     hundred.  
 cēra, *ae, f.*, wax.  
 Cerbērus, *i, m.*, the three-  
     headed dog which guards the  
     gate of the under world.  
 cērēus, *a, um, adj.*, made of  
     wax.  
 cērintha, *ae, f.*, honey-wort.  
 certāmen, *inis, n.*, contest.  
 certātīm, *adv.*, with rivalry,  
     emulously.  
 certo, āre, āvi, ātum, *v. n.*,  
     contend.

- certus, a, um, adj.**, fixed, determined, sure.  
**cervix, icis, f.**, neck.  
**ceu, adv.**, as, just as (*poetical word*).  
**Chāos (abl. Chao), n.**, chaos. a Chao, from the beginning of the world.  
**Chāron, ntis, m.**, the ferryman of the Styx.  
**chōrus, i, m.**, band (*of dancers*), dance.  
**Cicōnes, um, m.**, a Thracian tribe.  
**cileo, ēre, cīvi, cītum, v. a.**, stir up, arouse.  
**circā, prep. (with acc.)**, around.  
**circum, adv. and prep. (with acc.)**, around.  
**circumdo, dāre, dēdi, dātum, v. a.**, put round, surround.  
**circumsto, āre, stētī, no sup., v. n.**, stand round.  
**clāmor, ōris, m.**, shout.  
**clārus, a, um, adj.**, bright, clear.  
**claudio, ēre, ai, sum, v. a.**, shut.  
**Clio, ūs, f.**, a nymph.  
**Clēmēne, ēs, f.**, a nymph.  
**Cōcytus, i, m.**, a river in hell.  
**cōeo, ire, ivi or īi, itum, v. n.**, come together, assemble.  
**cōerceo, ēre, ūi, itum, v. a.**, confine.  
**cognosco, ēre, nōvi, nītum, v. incept. a.**, learn.  
**cōgo, ēre, cōēgi, cōactum, v. a.**, drive together, collect, freeze.  
**colligo, ēre, ēgi, ectum, v. a.**, gather together, collect (*cum, lego*).  
**collōco, āre, āvi, ātum, v. a.**, place, station.  
**collum, i, n.**, neck.  
**cōlo, ēre, ūi, cultum, v. a.**, cultivate, till.  
**cōlor, ōris, m.**, colour.  
**cōlōrātus, a, um, adj.**, dark-coloured, swarthy.  
**cōma, ae, f.**, hair; (*of trees*) foliage.  
**cōmans, ntis, adj.**, having hair or leaves or blossoms.  
**commisceo, ēre, ūi, mixtum or mistum, v. a.**, mingle together.  
**commissum, i, n.**, thing incurred, crime.  
**commōdus, a, um, adj.**, suitable to.  
**commōveo, ēre, mōvi, mōtum, v. a.**, stir up, rouse.  
**communis, e, adj.**, shared in common.  
**compleo, ēre, ēvi, ētum, v. a.**, fill up.  
**compōno, ēre, pōsui, pōsitum, v. a.**, put together, arrange, settle, compare.  
**comprimo, ēre, pressi, pressum, v. a.**, repress, crush.  
**concāvus, a, um, adj.**, hollow, vaulted.  
**concūbitus, ūs, m.**, wedlock.  
**concurro, ēre, curri, cursum, v. n.**, run together.  
**concūtio, ēre, cussi, cussum, v. a.**, shake violently (*cum, quatio*).  
**condo, ēre, dīdi, dītum, v. a.**, put together, hide; close (*cum, do*).  
**confidens, ntis, adj.**, self-confident, bold.  
**confiūo, ēre, fluxi, fluxum, v. n.**, flow together.  
**congēro, ēre, gessi, gestum, v. a.**, carry together, pack.  
**cōncicio, ēre, iēci, iectum, v. a.**, sling, hurl (*cum, iacio*).  
**coniunx, ūgis, m. or f.**, husband, wife (*cum, iungo*).  
**connecto, ēre, nexi, nexum, v. a.**, twine together.  
**consido, ēre, sēdi, sessum, v. n.**, sink or sit down.

- consisto, ēre, stīti, no sup.,**  
*v. n., stand still.*  
**consors, ortis, adj.,** shared, be-  
 longing to several in common.  
**constituo, ēre, ūi, ūtum, v. a.,**  
 set up.  
**construo, ēre, struxi, struc-**  
**tum, v. a.,** build up.  
**consuesco, ēre, suāvi, sue-**  
**tum, v. incept. n.,** grow ac-  
 customed. **consuetus, a,**  
**um, as adj.,** customary.  
**contemno, ēre, tempai, temp-**  
**tum, v. a.,** despise.  
**contemplor, āri, ātus sum,**  
*v. dep. a.,* gaze earnestly at,  
 observe.  
**contendo, ēre, tendi, tentum,**  
*v. a.,* stretch tight, draw tight.  
**contint o. adv.,** forthwith, at  
 once (*continuus*).  
**contra, adv.,** on the other hand.  
**contrāho, ēre, traxi, trac-**  
**tum, v. a.,** draw together,  
 shrivel up.  
**contundo, ēre, tūdi, tūsum**  
 and **tunsum, v. a.,** beat  
 strongly, crush, shatter.  
**cōpia, ae, f.,** abundance.  
**cōquo, ēre, coxi, coctum,**  
*v. a.,* cook, bake.  
**cor, cordis, n.,** heart.  
**cornu, ūs, n.,** horn.  
**corpus, ōris, n.,** body, carcase.  
**corripio, ēre, ui, reptum, v. a.,**  
 seize (*cum, rapio*).  
**cortex, icis, m. and f.,** bark.  
**cōrusco, āre, āvi, ātum, v. n.,**  
 flash, glitter.  
**Cōrycius, a, um, adj. of Cory-**  
**cus (in Cilicia).**  
**cos, cōtis, f. (that which**  
 sharpens), whetstone, rock.  
**costa, ae, f.,** rib.  
**crābro, ōnis, m.,** hornet.  
**crātis, is, f.,** wicker-work.  
**crēber, bra, brum, adj.,** fre-  
 quent.  
**crēdo, ēre, dīdi, dītum, v. n.**  
 and *a. (with dat.),* trust to;  
 entrust.  
**crēpito, āre, āvi, ātum, v. n.,**  
 rattle.  
**cresco, ēre, crēvi, crētum,**  
*v. n.,* grow.  
**crinis, is, m.,** hair.  
**crōcēus, a, um, adj.,** of saffron,  
 saffron-coloured.  
**crōcus, i, m.,** saffron.  
**crūdēlis, e, adj.,** cruel.  
**crūentus, a, um, adj.,** bloody.  
**crūr, ōris, n.,** blood.  
**crus, crūris, n.,** leg.  
**cūbile, is, n.,** resting-place,  
 chamber.  
**cūcūmis, ēris, m.,** gourd,  
 cucumber.  
**cultus, ūs, m.,** cultivation,  
 care.  
**cum, prep. (with abl.),** with,  
 together with.  
**cum, conj.,** when, as soon as.  
**cumba, ae, f.,** bark, skiff.  
**cūnābūla, orum, n. plur.,**  
 cradle, resting-place.  
**cunctor, āri, ātus sum, v.**  
*dep. n.,* delay, hesitate.  
**cūra, ae, f.,** care; object of  
 care.  
**Cūrētes, um, m. plur.,** Cretan  
 priests of Cybele.  
**cūro, āre, āvi, ātum, v. a.,**  
 pay attention to, care for.  
**currus, ūs, m.,** chariot, team  
 of horses.  
**cursus, ūs, m.,** course.  
**curvo, āre, āvi, ātum, v. a.,**  
 make bend, curve.  
**curvus, a, um, adj.,** winding.  
**custōdia, ae, f.,** office of custos  
 or sentry, watch, guardian-  
 ship.  
**custos, ōdis, m. and f.,**  
 guardian, sentry.  
**Cyclops, ōpis, m.,** a giant  
 working in the smithy of  
 Vulcan under Aetna.  
**cymba. See cumba.**

- cymbalum**, *i, n.*, cymbal.  
**Cymodóce**, *ēs, f.*, a nymph.  
**Cýrénē**, *ēs*, daughter of Peneus,  
 mother of Aristaeus.
- daedalus**, *a, um, adj.*, cunningly wrought.  
**[daps] dāpis**, *f.*, feast; not in *nom. sing.* and usually in *plur.*  
**dē**, *prep.* (with *abl.*), down from, from.
- dēa**, *ae, f.*, goddess.  
**décēdo**, *ēre, cessi, cessum*, *v. n.*, withdraw, depart; (with *dat.*) retire from or before.  
**décūtio**, *ēre, cussi, cussum*, *v. a.*, shake off (*de, quatio*)  
**dēdo**, *ēre, dīdi, dītum*, *v. a.*, give up to, consign.  
**dēfessus**, *a, um, adj.*, wearied out (*part. of defetiscor*).  
**dēficio**, *ēre, fēci, fectum*, *v. n.* and *a.*, fail; leave helpless.  
**dēformis**, *e, adj.*, misshaped.  
**dēformo**, *āre, āvi, ātum*, *v. a.*, disfigure.  
**dēfrūtum**, *i, n.*, must of wine, made by boiling down wine (= *defervitum*).  
**dēfungor**, *i, functus sum*, *v. dep.* (with *abl.*), finish, have done with. **defunctus** *vita*, dead.  
**dēindē**, *adv.*, next, then.  
**Dēiōpaea**, *ae, f.*, a nymph.  
**dēlīgo**, *ēre, lēgi, lectum*, *v. a.*, choose out.  
**dēlūbrum**, *i, n.*, shrine.  
**dēmentia**, *ae, f.*, madness (*de, mens*).  
**dēmitto**, *ēre, mīsi, missum*, *v. a.*, let down, let hang down.  
**dēmum**, *adv.*, at last, indeed.  
**dēnīquē**, *adv.*, at last.  
**densus**, *a, um, adj.*, thick, frequent; in crowds.  
**dēpasco**, *ēre, pāvi, pastum*, *v. a.*, graze upon, feed on.
- dēpono**, *ēre, pōsi, pōitum*, *v. a.*, lay aside.  
**deprendo**, *ēre, prendi, premsum*, *v. a.*, overtake, surprise.  
**descendo**, *ēre, di, sum*, *v. n.*, descend (*de, scando*).  
**dēsēro**, *ēre, sēri, sertum*, *v. a.*, desert, abandon.  
**dēsertus**, *a, um, adj.*, lonely, desert.  
**dēsīdia**, *ae, f.*, sloth (*deses, sitting down*).  
**dēsīno**, *ēre, sivi or ii, situm*, *v. n.*, cease.  
**dētērior**, *us, comp. adj.*, *superl. deterrimus*, worse.  
**dētrāho**, *ēre, traxi, tractum*, *v. a.*, drag down.  
**dēus**, *i, m.*, god; *gen. plur. deum* or *deorum*.  
**dēvēho**, *ēre, vexi, vexum*, *v. a.*, carry down.  
**dēvolvo**, *ēre, vi, vōlūtum*, *v. a.*, roll down, wind off.  
**dico**, *ēre, dixi, dictum*, *v. a.*, point out in speech, say, tell of.  
**Dictaeus**, *a, um, adj.* of *Dicte* (mountain in Crete).  
**dies**, *diēi, m.* and *f.* in *sing.*, in *plur. m.*, day.  
**differo**, *ferre, distūli, dilātum*, *v. a.*, carry apart, plant apart (*dis, fero*).  
**diffundo**, *ēre, fūdi, fūsum*, *v. a.*, shed over, bathe.  
**dilābor**, *i, lapsus sum*, *v. dep. n.*, slip away.  
**diripio**, *ēre, ripui, reptum*, *v. a.*, tear asunder, to pieces (*dis, rapio*).  
**dirus**, *a, um, adj.*, dreadful.  
**Dis**, *Ditis, m.*, a name of Pluto, the god of the lower world.  
**discēdo**, *ēre, cessi, cessum*, *v. n.*, part asunder.  
**discerpo**, *ēre, psi, ptum*, *v. a.*, pluck asunder (*dis, carpo*).  
**discordia**, *ae, f.*, discord.

**discurro, ãre, curri, cursum,**  
v. n., run apart, divide.

**dispergo, ãre, al, sum, v. a.,**  
scatter on all sides (*dis, spargo*).

**distendo, ãre, tensi, tensum**  
or **tentum, v. a.,** stretch out,  
extend.

**diversus, a, um, adj.,** turned  
in different ways; apart.

**divinus, a, um, adj.,** divine.

**divus, i, m.,** god; *gen. plur.*  
**divom.**

**do, dare, dedi, datum, v. a.,**  
give. **dare terga,** fly.

**dolus, i, m.,** craft, wile.

**dómo, ãre, ùl, itum, v. a.,**  
subdue; make mellow.

**dómus, ùs, f.,** house.

**dóneq, conj.,** until.

**dónum, i, n.,** gift.

**dráco, ónis, m.,** serpent  
(*δράκων*).

**Dryas, ádis, f.,** Dryad, wood-  
nymph.

**Drymo, ùs, a** nymph.

**dúbito, ãre, ávi, átum, v. n.,**  
hesitate.

**dúbilus, a, um, adj.,** doubtful.

**dúco, ãre, duxi, ductum,**  
v. a., lead, bring; (*of time*)  
spend, pass.

**ductor, óris, m.,** leader.

**dulcêdo, inis, f.,** sweetness.

**dulcis, e, adj.,** sweet, dear.

**dum, conj.,** whilst; with *subj.*,  
until, provided that.

**dûrus, i, adj.,** hard, unyielding.

**dux, dúcis, m.,** leader.

**e** or **ex, prep. (with abl.),** out  
of.

**êdo, ãre, edidi, edítum, v. a.,**  
bring forth.

**êdúco, ãre, duxi, ductum,**  
v. a., lead out.

**êdûrus, a, um, adj.,** very hard.

**effero, férre, extûll, êlátum,**  
v. a., raise up from.

**effervo, ãre, no perf. or sup.,**  
boil over, swarm forth.

**effûo, ãre, fluxi, fluxum,**  
v. n., flow forth.

**effôdio, ãre, fôdi, fossum,**  
v. a., dig out.

**effor, âri, âtus sum, v. dep. a.,**  
say, utter.

**effundo, ãre, fûdi, fûsum,**  
v. a., pour forth.

**êgô, mêl, pers. pron., I (éγώ).**

**êligo, ãre, lêgi, lectum, v. a.,**  
choose out (*ex, lego*).

**êlúceo, ãre, luxi, no sup.,**  
v. n., shine out.

**êlûdo, ãre, lûsi, lûsum, v. a.,**  
baffle, mock.

**Êmáthia, æ, f.,** a district of  
Macedonia.

**êmitto, ãre, misi, missum,**  
v. a., send out.

**ên, interj.,** lo! behold!

**ênim, conj.,** for.

**Ênipêús, ei, river of Thessaly.**

**êo, ire, ivi or il, itum, v. n.,**  
go, come.

**Êphýre, æ, f.,** a nymph.

**êpûlæ, arum, f., plur.,** ban-  
quet.

**êquidem, adv.,** indeed, truly.

**êquus, i, m.,** horse.

**Êrêbus, i, m.,** the god of dark-  
ness; the lower world.

**êrgô, adv.,** therefore.

**Êridánuus, i, m.,** the Po, a river  
in N. Italy.

**êripio, ãre, ul, ereptum, v. a.,**  
pluck off.

**erro, ãre, ávi, átum, v. n.,**  
wander.

**êrumpo, ãre, rupi, ruptum,**  
v. a. and n., cause to burst  
forth; burst forth.

**êrûo, ãre, ùl, ùtum, v. a.,**  
root up.

**esca, æ, f.,** food.

**et, conj.,** and. **et . . et,** both  
. . and.

**êtiam, conj.,** also.



- stiamnum**, *conj.*, still, even then.  
**Euménides**, *um, f.*, the kindly goddesses, the Furies.  
**Euphrátes**, *is, m.*, river flowing into the Persian Gulf.  
**Eurus**, *1, m.*, the East wind.  
**Eurydíce**, *és, f.*, wife of Orpheus.  
**évado**, *ère, vasi, vasum, v. n.* and *a.*, escape, escape from.  
**éventus**, *ús, m.*, issue.  
**évolvo**, *ère, vi, vólutum, v. a.*, unroll, unfold.  
**exácuo**, *ère, úi, útum, v. a.*, sharpen.  
**exámen**, *inis, n.*, swarm (*of bees*).  
**excido**, *ère, cidi, no sup., v. n.*, fall out, slip out.  
**excipio**, *ère, ceptum, v. a.*, take in turn; wait for.  
**excito**, *ère, ávi, átum, v. a.*, rouse up; build.  
**excludo**, *ère, ei, sum, v. a.*, shut out (*ex, claudio*).  
**excúdo**, *ère, cudi, cúsum, v. a.*, hammer out, fashion, forge.  
**excursus**, *ús, m.*, running out, sally.  
**exēdo**, *ère, ēdi, ésum, v. a.*, eat out. **exesus**, eaten out, hollow.  
**exemplum**, *1, n.*, example, precedent.  
**exeo**, *ire, ivi or ii, itum, v. n.*, go out.  
**exerceo**, *ère, cui, citum, v. a.*, keep busy, harass, vex.  
**exhaurio**, *ire, ei, haustum, v. a.*, drain out, exhaust.  
**exiguus**, *a, um, adj.*, scanty.  
**eximius**, *a, um, adj.*, chosen out, choice (*eximo*).  
**exitium**, *ii, n.*, destruction.  
**expedio**, *ire, ivi or ii, itum, v. a.*, disentangle, make clear, describe.  
**experientia**, *ae, f.*, trial, experience, knowledge.  
**expērior**, *iri, expertus sum, v. dep. a.*, make trial of, experience.  
**expleo**, *ère, évi, étum, v. a.*, fill up.  
**exporto**, *ère, ávi, átum, v. a.*, carry out.  
**exsequor**, *1, secutus sum, v. a.*, follow out, accomplish, relate in order.  
**exsulto**, *ère, ávi, átum, v. n.*, leap up, gambol.  
**exterreo**, *ère, ui, itum, v. a.*, terrify.  
**extrēmus**, *a, um, superl. adj.*, outmost, furthest, latest (*extra*).  
**extundo**, *ère, tūdi, tūsum, v. a.*, hammer out, forge.  
**fācesco**, *ère, cessi, itum, v. a.*, do busily, perform eagerly.  
**fācies**, *ei, f.*, form, shape.  
**fācile**, *adv.*, easily.  
**fācilis**, *e, adj.*, easy; easily yielding.  
**fācio**, *ère, fāci, factum, v. a.*, make, do; *passive*, fio, fieri.  
**factus sum**, am made, become.  
**fācultas**, *ātis, f.*, chance, opportunity.  
**fāgus**, *1, f.*, beech-tree.  
**fallācia**, *ae, f.*, deceit, trick.  
**fallo**, *ère, fāfelli, falsum, v. a.* and *n.*, deceive, escape notice of, lie hid.  
**fālx**, *fālcis, f.*, sickle, pruning-knife.  
**fāma**, *ae, f.*, report.  
**fāmes**, *is, f.*, hunger.  
**fās**, *indecl. n.*, right, divine law.  
**fāscis**, *is, m.*, burden.  
**fātum**, *1, n.*, fate, destiny.  
**fauces**, *ium, f. plur.*, jaws; narrow entrance or channel.

- fāvus**, *i*, *m.*, honey-comb.  
**fecundo**, *āre*, *āvi*, *ātum*, *v. a.*,  
 make fertile.  
**fēlix**, *icis*, *adj.*, happy, fruit-  
 ful.  
**fēnestra**, *ae*, *f.*, window.  
**fēra**, *ae*, *f.*, wild beast.  
**fērax**, *ācis*, *adj.*, fruitful.  
**fero**, *ferre*, *tūll*, *lātum*, *v. a.*,  
 bear, bring, produce, carry.  
**ferrūginēus**, *a*, *um*, *adj.*, of  
 the colour of iron rust (*fer-  
 rugo*).  
**ferrum**, *i*, *n.*, iron.  
**fertilis**, *a*, *adj.*, productive  
 (*fero*).  
**ferveo**, *ēre*, *ferbul*, no *sup.*,  
*v. n.*, am aglow.  
**fessus**, *a*, *um*, *adj.*, weary.  
**festino**, *āre*, *āvi*, *ātum*, *v. n.*,  
 hasten.  
**fētus**, *ūs*, *m.*, offspring.  
**fētus**, *a*, *um*, *adj.*, pregnant,  
 prolific.  
**fides**, *ei*, *f.*, good faith, loyalty.  
**figo**, *ēre*, *fixi*, *fixum*, *v. a.*,  
 fix, plant.  
**figo**, *ēre*, *nxi*, *factum*, *v. a.*,  
 shape, mould.  
**finis**, *is*, *m.*, end.  
**firmo**, *āre*, *āvi*, *ātum*, *v. a.*,  
 strengthen, confirm.  
**flamma**, *ae*, *f.*, flame.  
**flāveo**, *ēre*, no *perf.* or *sup.*,  
 am yellow or of golden  
 hue.  
**flāvus**, *a*, *um*, *adj.*, yellow,  
 golden.  
**flecto**, *ēre*, *xi*, *xum*, *v. a.*, bend,  
 persuade.  
**flēo**, *ēre*, *ēvi*, *ētum*, *v. n.*,  
 weep.  
**flōreo**, *ēre*, *ui*, no *sup.*, *v. n.*,  
 blossom, flourish.  
**flos**, *flōris*, *m.*, flower.  
**fluctus**, *ūs*, *m.*, wave.  
**flūentum**, *i*, *n.*, stream.  
**flūmen**, *inis*, *n.*, river.  
**flūvius**, *il*, *m.*, river.
- fōcus**, *i*, *m.*, hearth.  
**foedus**, *ēris*, *n.*, treaty, cove-  
 nant.  
**fōllum**, *il*, *n.*, leaf.  
**foilla**, *is*, *m.*, bellows.  
**fons**, *tis*, *m.*, fountain, spring-  
 water.  
**forceps**, *cipis*, *m.*, pair of  
 tongs, pincers.  
**fōris**, *is*, *f.*, door.  
**forma**, *ae*, *f.*, shape.  
**formido**, *inis*, *f.*, terror.  
**fornax**, *ācis*, *f.*, furnace.  
**fore**, *fortis*, *f.*, chance. **forte**  
 (*adv.*), by chance, perchance.  
**forētān**, *adv.*, perhaps.  
**fortūna**, *ae*, *f.*, fortune.  
**fortunātus**, *a*, *um*, *adj.*, for-  
 tunate.  
**fōrus**, *i*, *m.*, gangway.  
**fōveo**, *ēre*, *fōvi*, *fōtum*, *v. a.*,  
 keep warm, cherish, rinse.  
**fragmentum**, *i*, *n.*, broken  
 piece (*of anything*).  
**frāgor**, *ōris*, *m.*, sound of break-  
 ing, crash.  
**frāgrans**, *ntis*, *adj.*, sweet-  
 scented.  
**frango**, *ēre*, *frēgi*, *fractum*,  
*v. a.*, break, shatter.  
**frēmītus**, *ūs*, *m.*, murmuring,  
 buzzing.  
**frendo**, *ēre*, no *perf.*, **fresum**  
 or **fressum**, *v. n.*, gnash with  
 the teeth.  
**frēno**, *āre*, *āvi*, *ātum*, *v. a.*,  
 hold with reins, curb.  
**frēquens**, *ntis*, *adj.*, in crowds.  
**frigidus**, *a*, *um*, *adj.*, cold.  
**frigus**, *ōris*, *n.*, cold.  
**frondeo**, *ēre*, no *perf.* or *sup.*,  
*v. n.*, am in leaf.  
**frondēus**, *a*, *um*, *adj.*, leafy.  
**frondōsus**, *a*, *um*, *adj.*, full of  
 leaves.  
**frons**, *dis*, *f.*, foliage.  
**frons**, *tis*, *f.*, forehead.  
**frustrā**, *adv.*, in vain.  
**frux**, *frūgis*, *f.*, rare in sing.,

- usually in plur., fruges,  
fruits of the earth, crops.  
fūco, āre, āvi, ātum, v. a.,  
dye.  
fūcus, i, m., rock-lichen (used  
as a red dye).  
fūcus, i, m., drone.  
fūga, ae, f., flight.  
fūgio, āre, fūgi, fūgitum, v.  
a. and n., flee, hurry, flee  
from.  
fulgor, ōris, m., brightness.  
fulmen, inis, n., lightning,  
thunderbolt.  
fulmino, āre, āvi, ātum, v. n.,  
lighten, thunder.  
fulvus, a, um, adj., tawny.  
fūmus, i, m., smoke.  
fundāmen, inis, n., foundation.  
fundo, āre, fūdi, fusum, v. a.,  
pour, spread out.  
fūnus, ōris, n., funeral.  
fur, fūris, m., thief.  
fūror, ōris, m., madness.  
furtum, i, n., theft, deceit.  
fūsus, i, m., spindle.
- Gālaesus, i, m., river in Cala-  
bria.  
galbanēus, a, um, adj., of  
galbanum, the sap of a Syrian  
plant.  
galla, ae, f., gall-nut, oak-  
apple.  
garrūlus, a, um, adj., chatter-  
ing, twittering.  
gaudeo, āre, gāvīsus sum,  
v. n., rejoice.  
gēlidus, a, um, adj., cold,  
chilly.  
gēminus, a, um, adj., twin-  
born; in plur., twain.  
gēmītus, ūs, m., groan.  
gēmo, āre, ul, itum, v. n.,  
groan.  
gēnēro, āre, āvi, ātum, v. a.,  
produce.  
gēnētrix, trīcis, f., mother  
(gigno).
- gēnitor, ōris, f., father, sire.  
gens, tis, f., race, family.  
gēnus, ōris, n., race.  
gērmana, ae, f., own sister.  
gēro, āre, gēci, gēctum, v. a.,  
carry, carry on, do.  
Gētae, ārum, m., a tribe in  
Thrace.  
gigno, āre, gēnui, gēnītum,  
v. a., bring forth.  
glācies, ēt, f., ice.  
glans, dis, f., acorn.  
glaucus, a, um, adj., light  
blue, gray.  
glōmēro, āre, āvi, ātum, v. a.,  
roll into a ball, gather to-  
gether.  
glōria, ae, f., glory.  
glūten, inis, n., glue.  
grāmen, inis, n., grass.  
grandaevus, a, um, adj., of  
great age, aged.  
grandis, e, adj., great, big.  
grando, inis, f., hail.  
grātus, a, um, adj., pleasing.  
grāvēolens, ntis, adj., strong-  
smelling.  
grāvīdus, a, um, adj., heavy,  
teeming.  
grāvis, e, adj., heavy, over-  
powering; (of sound) deep.  
graviter, adv., heavily, angrily.  
gressus, ūs, m., step.  
gurgēs, itis, m., whirlpool,  
—  
gutta, ae, f., drop.
- hābeo, āre, tūl, itum, v. a.,  
have, hold.  
hābīlis, e, adj., that is easily  
handled, suitable for action,  
supple.  
haedus, i, m., kid.  
hālo, āre, āvi, ātum, v. n.,  
breathe, am fragrant.  
hārena, ae, f., sand, soil.  
hārundīnēus, a, um, adj.,  
made of reeds.  
hārundo, inis, f., reed.

haud, *adv.*, not. haud qua-  
 quam, not by any means.  
 haurio, *ire*, hausi, haustum,  
*v. a.*, drink up, consume.  
 haustus, *ūs, m.*, draught.  
 Hebrus, *ī, m.*, a river in Thrace.  
 hédēra, *ae, f.*, ivy.  
 Hellespontíacus, *a, um*, of the  
 Hellespont.  
 herba, *ae, f.*, herb, grass.  
 héroa, *ōis, m.*, hero.  
 heu, *interj.*, alas !  
 hibernus, *a, um, adj.*, wintry.  
 hic, haec, hoc, *demonst. pron.*,  
 this, he, she, it.  
 hic, *adv.*, here.  
 hiemps, hiēmis, *f.*, winter.  
 hinc, *adv.*, hence, from this  
 [III]  
 hirundo, *inis, f.*, swallow.  
 hōlus, *ōris, n.*, garden stuff,  
 vegetables.  
 hōmo, *inis, m.*, man.  
 hōnestus, *a, um, adj.*, morally  
 good, comely, handsome.  
 hōnor, *ōris, m.*, honour, glory.  
 horreo, *ēre, ul, no sup.*, am  
 rough.  
 horrēum, *ī, n.*, granary.  
 horribilis, *a, adj.*, dreadful.  
 horridus, *a, um, adj.*, rough,  
 bristling, unsightly.  
 hortor, *āri, ātus sum, v. dep.*  
*a.*, encourage.  
 hortus, *ī, m.*, garden.  
 hospitium, *īl, n.*, hospitality,  
 place where guests are wel-  
 comed, welcome.  
 hostis, *is, m. and f.*, enemy.  
 hūc, *adv.*, hither.  
 hūmānus, *a, um, ad'* belong-  
 ing to a man, huma  
 hūmērus, *ī, m.*, shoulder (*ὤμος*).  
 hūmidus, *a, um, adj.*, wet,  
 watery.  
 hūmor, *ōris, m.*, moisture.  
 hūmus, *ī, f.*, ground.  
 hyācīnthus, *ī, m.*, hyacinth  
 (said to have sprung from the

blood of a beautiful youth,  
 Hyacinthus).  
 hýalus, *ī, m.*, glass, crystal.  
 Hýdaspes, *is, m.*, a tributary  
 of the Indus.  
 hýdrus, *ī, m.*, water-snake.  
 hýmēnaeus, *ī, m.*, marriage-  
 song, marriage.  
 Hýpānis, *is, m.*, river in  
 Sarmatia, the Bog.  
 Hýperbóreus, *a, um, adj.*,  
 Hyperborean, dwelling 'be-  
 yond the N. wind.'

iāceo, *ēre, ūi, Itum, v. n.*, lie  
 down.  
 iācio, *ēre, iēci, iactum, v. a.*,  
 hurl, fling, place.  
 iacto, *āre, āvi, ātum, v. freq.*  
*a.*, keep tossing.  
 iactus, *ūs, m.*, leap.  
 iam, *adv.*, by this time, already,  
 [III]

ibi, *adv.*, there, then.  
 Ida, *ae, f.*, a mountain near  
 Troy, famous for its pines.  
 idem, eādē, idē, *pron.*,  
 the same.  
 ignāvus, *a, um, adj.*, laz-  
 slothful.  
 ignēus, *a, um, adj.*, fiery.  
 ignis, *is, m.*, fire, flame.  
 ignōbilis, *a, adj.*, not famous,  
 humble, lowly, low-growing.  
 ignosco, *ēre, nōvi, notum,*  
*v. a.*, pardon (with *dat.* of  
 person).  
 ignōtus, *a, um, adj.*, unknown  
 (*in, notus*).  
 ilex, *icis, m.*, holm-oak.  
 ille, *a, ud, pron. demonst.*, that,  
 that famous, he, she, it.  
 imāgo, *inis, f.*, image, echo.  
 imber, *bris, m.*, rain, shower.  
 imbrex, *icis, f.*, gutter-tile.  
 imitor, *āri, ātus sum, v. dep.*  
*a.*, imitate, mimic (for *mimi-*  
*tor*).  
 imm. See *inm.*

- imp. See *imp.*  
*imus, a, um, superl. adj.*, lowest; *ima*, depths (*inferus, inferior, infimus*, from *infra*).  
*in, prep.* (with *acc.*), into, against; (with *abl.*) in, on.  
*inamabile, e, adj.*, unlovely.  
*inanis, e, adj.*, empty, vain, idle.  
*incautus, a, um, adj.*, not taking care, heedless.  
*incedo, ere, cessi, cessum, v. n.*, advance.  
*incendo, ere, di, sum, v. a.*, burn.  
*incertus, a, um, adj.*, uncertain.  
*incingo, ere, nxi, notum, v. a.*, gird.  
*incipio, ere, cepi, ceptum, v. a. and n.*, begin.  
*inobtus, e, adj.*, uninjured, safe.  
*incoquo, ere, coxi, coctum, v. a.*, cook or boil in (something).  
*incrēpito, ere, avi, atum, v. freq. a.*, keep making a noise at, taunt, chide.  
*incrēpo, ere, ti, itum, v. a.*, make a noise at, chide.  
*incumbo, ere, cūbui, cūbitum, v. n.*, lean on to; with *inf.*, hasten to do something.  
*incus, ūtis, f.*, anvil.  
*indi, orum, m.*, Indians.  
*induco, ere, xi, ctum, v. a.*, lead on.  
*indulgeo, ere, lei, ltum, v. n.* (with *dat.*), yield to, indulge in.  
*induo, ere, ūi, ūtum, v. a.*, clothe.  
*inemptus, a, um, adj.*, unbought.  
*ineo, ire, ivi or ii, itum, v. a.*, enter on.  
*iners, tis, adj.*, inactive, sluggish, motionless (*in, ars*).  
*inferas, arum, f. plur.*, offerings to those below (*inferi*).  
*infero, ferre, intūli, illatum, v. a.*, bear into, carry into, advance.  
*infuo, ere, fluxi, fluxum, v. n.*, flow into.  
*ingens, tis, adj.*, huge, vast.  
*inglorius, a, um, adj.*, dishonoured.  
*ingredior, grēdi, gressus sum, v. dep. a.*, enter.  
*ingressus, ūs, m.*, advance, beginning.  
*inhio, ere, avi, atum, v. n.*, gape, yawn at.  
*inimicus, a, um, adj.*, unfriendly, hostile.  
*iniquus, a, um, adj.*, unfair, unequal, cruel (*in, æquus*).  
*inmānis, e, adj.*, huge, monstrous.  
*inmemor, ōris, adj.*, unmindful.  
*immensus, a, um, adj.*, unmeasured, vast (*in, melior*).  
*inmergo, ere, merui, sum, v. a.*, plunge into.  
*inmiscuo, ere, ui, mixtum or mistum, v. a.*, mingle with.  
*inmītis, e, adj.*, not gentle, cruel.  
*inmortalis, e, adj.*, immortal.  
*inmūnis, e, adj.*, uncontributing, selfish.  
*inmurmūro, ere, avi, atum, v. n.*, sigh among.  
*innātus, a, um, adj.*, inborn.  
*innuptus, a, um, adj.*, unwedded.  
*inpar, āris, adj.*, unequal.  
*inpello, ere, pūli, pulsum, v. a.*, drive on.  
*inpendeo, ere, no perf. or sup., v. n.*, overhang.  
*inplecto, ere, xi, xum, v. a.*, entwine.  
*inpleo, ere, ēvi, ētum, v. a.*, fill.

- inplūmīs**, *e*, *adj.*, without feathers, unfeathered.  
**inpono**, *āre*, *pōsul*, *pōsitum*, *v. a.*, place on.  
**inquam**, *v. defect.*, 3rd pers. *sing.* inquit, say.  
**inrigō**, *āre*, *āvi*, *ātum*, *v. a.*, water.  
**inriguus**, *a*, *um*, *adj.*, watering, moisture-bringing.  
**inritus**, *a*, *um*, *adj.*, unaccomplished, vain (*in*, *ratus*).  
**insignis**, *e*, *adj.*, marked out, conspicuous.  
**insinōerus**, *a*, *um*, *adj.*, not pure, growing corrupt, decaying.  
**inspiro**, *āre*, *āvi*, *ātum*, *v. a.*, breathe into.  
**instābilis**, *e*, *adj.*, not standing firm, fickle.  
**insulto**, *āre*, *āvi*, *ātum*, *v. n.*, trample on (with *dat.*).  
**intactus**, *a*, *um*, *adj.*, untouched.  
**intēger**, *grā*, *grum*, *adj.*, untouched, whole (*in*, *tango*).  
**intēgro**, *āre*, *āvi*, *ātum*, *v. a.*, renew, repeat afresh.  
**inter**, *prep.* (with *acc.*), among.  
**intērēā**, *adv.*, meanwhile.  
**interficio**, *āre*, *fēci*, *fectum*, *v. a.*, make away with, destroy.  
**interfundo**, *āre*, *fūdi*, *fūsum*, *v. a.*, pour between.  
**intibum**, *i*, *n.*, endive.  
**intimus**, *a*, *um*, *superl. adj.*, inmost (*intra*).  
**intorqueo**, *āre*, *rai*, *rtum*, *v. a.*, roll at, upon.  
**intrā**, *prep.* (with *acc.* and *adv.*), within.  
**intubum**. See *intibum*.  
**inumbro**, *āre*, *āvi*, *ātum*, *v. n.* and *a.*, overshadow.  
**invālidus**, *a*, *um*, *adj.*, powerless.  
**inventum**, *i*, *n.*, thing found out, discovery (*invenio*).  
**invigillo**, *āre*, *āvi*, *ātum*, *v. n.* (with *dat.*), keep watch over.  
**invisus**, *a*, *um*, *adj.* (with *dat.*), hateful to (*invideo*).  
**invito**, *āre*, *āvi*, *ātum*, *v. a.*, invite.  
**ipse**, *a*, *um*, *pron.*, self; him-, her-, itself; very.  
**ira**, *ae*, *f.*, anger.  
**irrigō**. See *inrigō*.  
**irriguus**. See *inriguus*.  
**irritus**. See *inritus*.  
**is**, *ēa*, *id*, *demonst. pron.*, this, that.  
**itā**, *adv.*, so, thus.  
**iter**, *itineris*, *n.*, way, journey, road (*eo*).  
**iterum**, *adv.*, a second time.  
**iūbeo**, *āre*, *iussi*, *iussum*, *v. a.*, bid, ordain.  
**iūgerum**, *i*, *n.*, acre; *plur.* *third decl.* *iugera*, *iugerum*.  
**iūgulum**, *i*, *n.*, throat.  
**iungo**, *āre*, *nxi*, *notum*, *v. a.*, join, yoke.  
**Iuppiter**, *iōvis*, *m.*, Jupiter, king of the gods (= *Diu*, *pater*. Root *div*, cf. *dies* = 'bright').  
**ius**, *iuris*, *n.*, law, right; *iura*, laws.  
**iūvenca**, *ae*, *f.*, heifer.  
**iūvenous**, *i*, *m.*, steer.  
**iūvenis**, *is*, *m.*, youth.  
**iūventa**, *ae*, *f.*, time of youth, youth.  
**iūventūs**, *ūtis*, *f.*, youth, body of youth; 22, young bees.  
**Ixiōnius**, *a*, *um*, *adj.*, connected with Ixion.  
**lābor**, *i*, *lapsus sum*, *v. dep. n.*, glide, fall to pieces.  
**lābor**, *ōris*, *m.*, toil, work, travail.  
**lācortus**, *i*, *m.*, the upper  
HEATH  
**lācertus**, *i*, *m.*, lizard.  
**lācrima**, *ae*, *f.*, tear.

- Merimo, āre, āvi, ātum** (also *lacrimor*), *v. n.*, weep.  
**lācus, ūs, m.**, lake, trough.  
**laedo, ēre, ei, eum, v. a.**, strike, hurt, injure.  
**laetus, a, um, adj.**, glad, joyful.  
**laevus, a, um, adj.**, on the left, unfavourable.  
**languēo, ēre, ui, no sup.**, am sick, weary.  
**lāpillus, i, m., dim.**, little stone, pebble (*lapis*).  
**lar, lāris, m.**, household god; in *plur.* hearth, home.  
**lassus, a, um, adj.**, weary, worn out.  
**lātē, adv.**, far and wide.  
**latēbrae, arum, f. plur.**, hiding-place (*lateo*).  
**lātus, a, um, adj.**, broad.  
**lātus, ōris, n.**, side.  
**laxus, a, um, adj.**, loose, lightly made.  
**lēaena, ae, f.**, lioness.  
**lēgo, ēre, lēgi, lectum, v. a.**, gather, collect.  
**lentus, a, um, adj.**, sticky, soft, pliant.  
**Lēthaeus, a, um, adj.**, of Lethe, the river of oblivion in hell; bringing forgetfulness.  
**lētum, i, n.**, death.  
**lēvis, e, adj.**, smooth.  
**lēvis, e, adj.**, light, light-armed.  
**lex, lēgis, f.**, law, condition.  
**libo, āre, āvi, ātum, v. a.**, take a portion of, taste, sip, offer as a libation.  
**libro, āre, āvi, ātum, v. a.**, balance.  
**licet, ēre, ult or licitum est, v. impers.**, it is lawful.  
**Ligēa, ae, f.**, a nymph.  
**lilium, ii, n.**, lily.  
**limen, inis, n.**, threshold.  
**limus, i, m.**, mud.  
**lingua, ae, f.**, tongue.  
**lino, ēre, lēvi, litum, v. a.**, daub, smear.  
**linquo, ēre, liqui, licum, v. a.**, leave.  
**liquefacio, ēre, feci, factum, v. a.**, make liquid, melt.  
**liquens, ntis, adj.**, fluid, flowing.  
**liquidus, a, um, adj.**, liquid; transparent, bright.  
**litus, oris, n.**, shore.  
**lōcus, i, m.**, place; *plur.* loci or loca.  
**longē, adv.**, afar, far off.  
**lōquor, i, locutus sum, v. n.** and *a.*, speak, say.  
**lucifugus, a, um, adj.**, avoiding the light (*lux, fugio*).  
**Lūcina, ae, f.**, the goddess of childbirth.  
**luctus, ūs, m.**, lamentation.  
**lūcus, i, m.**, grove.  
**lūdo, ēre, ei, sum, v. n.** and *a.*, play, write love poems.  
**lūdus, i, m.**, play.  
**lūmen, inis, n.**, light, eye.  
**lūo, ēre, lūi, lūtum and lūtum, v. a.**, wash, cleanse, expiate.  
**lūpus, i, m.**, wolf.  
**lūstro, āre, āvi, ātum, v. a.**, traverse, roam over.  
**lux, lūcis, f.**, light.  
**Lycæus, i, m.**, a mountain in Arcadia.  
**Lycōriās, ādis, f.**, a nymph.  
**Lycus, i, m.**, a river in Colchis.  
**Lydia, ae, f.**, a district in Asia Minor.  
**macies, ei, f.**, leanness.  
**macto, āre, āvi, ātum, v. a.**, sacrifice.  
**macula, ae, f.**, spot.  
**Maecenas, ātis, m.**, C. Cilnius, the minister of Augustus and patron of Horace and Virgil.  
**Maecōnius, a, um, adj.**, belonging to Maconia, a district in Asia Minor.

maereo, *äre*, no *perf.* or *sup.*,  
*v. n.*, mourn.  
 maestus, *a, um, adj.*, mourn-  
 ful.  
 magis, *comp. adv.*, more (*superl.*  
*maxime*). magis magis,  
 more and more.  
 magister, *tri, m.*, master,  
 teacher.  
 magnanimus, *a, um, adj.*,  
 great-souled.  
 magnus, *a, um, adj., comp.*  
 maior, *superl.* maximus,  
 great; (*of sound*) loud.  
 manē, *adv.*, in the morning.  
 Mānes, *lum, m.*, ghosts, the  
 shades.  
 manica, *ae, f.*, handcuff.  
 mansuesco, *äre, suēvi, suē-*  
*tum, v. incept. n.*, become  
 tame, gentle (*manu, suetus*).  
 mantēle, *is, n.*, a cloth for the  
 hands, napkin (*manus*).  
 manus, *ūs, f.*, hand.  
 mārē, *is, n.*, sea.  
 marmōreus, *a, um, adj.*, like  
 marble, marble.  
 Mars, *tis, m.*, god of war  
 (= *Mavors*).  
 martius, *a, um, adj.*, warlike,  
 martial.  
 massa, *ae, f.*, mass, lump.  
 māter, *tris, f.*, mother, the  
 Great Mother (*Cybele*).  
 maternus, *a, um, adj.*, belong-  
 ing to a mother.  
 mātūrus, *a, um, adj.*, ripe.  
 Māvortius, *a, um, adj.*, martial.  
 mēdico, *äre, āvi, ātum, v. a.*,  
 doctor, drug, medicate.  
 mēdius, *a, um, adj.*, in the  
 middle, half, in medium, into  
 the common stock.  
 Mēdus, *a, um, adj.*, Median.  
 mel, mellis, *n.*, honey.  
 mēlior, *us*. See *bonus*.  
 mēlisphyllum, *i, n.*, balm.  
 Mella, *ae, f.*, river in Cisalpine  
 Gaul.

membrum, *i, n.*, limb.  
 mēmini, *lesse, v. defect.*, re-  
 member.  
 mēmōr, *ōris, adj.*, mindful,  
 mindful of (*with gen.*).  
 mēmōro, *äre, āvi, ātum,*  
*v. a.*, recount; memorandus,  
 noteworthy.  
 mens, *tis, f.*, mind.  
 mensa, *ae, f.*, table.  
 mensis, *is, m.*, month (*metior*).  
 merces, *ēdis, f.*, wages, reward.  
 mēritum, *i, n.*, desert (*mereo*).  
 mērope, *ōpis, f.*, the bee-eater.  
 messis, *is, f.*, harvest (*meto*).  
 mētiōr, *iri, itus sum, v. dep.*  
*a.*, measure, measure out,  
 traverse.  
 mēto, *äre, messul, messum,*  
*v. a.*, mow, reap, harvest.  
 mētuo, *äre, ūi (ūtum), v. a.*,  
 fear; metuendus, to be  
 dreaded, fearful.  
 mēus, *a, um, pass. adj.*, my,  
 mine.  
 mille, *indecl. subst. and adj.*, a  
 thousand; millia, *subst.*, thou-  
 sands.  
 Minerva, *ae, f.*, goddess of  
 learning and industry.  
 ministro, *äre, āvi, ātum,*  
*v. a.*, lend, supply.  
 minor. See *parvus*.  
 mirābilis, *e, adj.*, wonderful.  
 miror, *āri, ātus sum, v. dep.*  
*a.*, wonder at.  
 mirus, *a, um, adj.*, wonderful.  
 misceo, *äre, ui, mistum or*  
*mixtum, v. a.*, mix.  
 miser, *ära, ērum, adj.*,  
 wretched.  
 misērābilis, *e, adj.*, pitiable.  
 misēror, *āri, ātus sum, v. dep.*  
*a.*, pity.  
 mitto, *äre, misi, missum,*  
*v. a.*, send; conduct.  
 mōdus, *i, m.*, manner, measure.  
 quo . . . modo, in what man-  
 ner, how.



moenia, tum, *n. plur.*, walls, battlements (*munio*).  
 mōlor, iri, itus sum, *v. a.*, do with effort, wield (*moles*).  
 mollis, e, *adj.*, soft, swaying.  
 mons, tis, *m.*, mountain.  
 monstro, āre, āvi, ātum, *v. a.*, show, point out.  
 monstrum, i, *n.*, prodigy (*mo-neo*).  
 mōra, ae, *f.*, delay.  
 morbus, i, *m.*, disease.  
 mōrior, mōri, mortuus sum, *v. dep. n.*, die.  
 mōror, āri, ātus sum, *v. dep. n.*, delay, loiter.  
 mors, tis, *f.*, death.  
 morsus, ūs, *m.*, bite (*mordeo*).  
 mortālis, e, *adj.*, mortal.  
 mos, mōris, *m.*, custom; in *plur.*, character.  
 mōtus, ūs, *m.*, movement, commotion, passion.  
 mōveo, ēre, mōvi, mōtum, *v. a.*, move, affect.  
 mox, *adv.*, soon.  
 mulceo, ēre, ai, sum, *v. a.*, soothe, charm.  
 multus, a, um, *adj.*; *superl.* plurimus, much.  
 mūnio, ire, ivi or ii, itum, *v. a.*, fortify, build.  
 mūnus, ōris, *n.*, office, duty, gift, tribute.  
 Mūsa, ae, *f.*, Muse, one of the nine Muses, goddesses of poetry, music, and the arts.  
 muscus, i, *m.*, moss.  
 musco, āre, āvi, ātum, *v. n.*, hum, buzz.  
 mūto, āre, āvi, ātum, *v. a.*, change.  
 myrtus, ūs, *f.*, myrtle.  
 Mysus, a, um, *adj.*, belonging to Mysia, in Asia Minor.  
 nam, namquē, *conj.*, for.  
 nanciscor, i, nactus sum, *v. dep. a.*, obtain, find.

Nāpaeae, arum, *f.*, nymphs of the dells.  
 Narcissus, i, *m.*, a beautiful youth who fell in love with his own reflection in a fountain, and was changed into a flower.  
 nāris, is, *f.*, nostril.  
 narro, āre, āvi, ātum, *v. a.*, relate.  
 nascor, i, nātus sum, *v. dep. n.*, am born.  
 nāto, āre, āvi, ātum, *v. n.*, swim.  
 nātūra, ae, *f.*, nature.  
 nātus, i, *m.*, son (*past part.* of *nascor*).  
 nauta, ae, *m.*, sailor (*navis*).  
 nē, *conj.*, that . . . not; lest.  
 nēbūla, ae, *f.*, mist (*nubes*).  
 nec. See *neque*.  
 nectar, āris, *n.*, nectar, the drink of the gods.  
 necto, ēre, nexui, nexum, *v. a.*, entwine.  
 Neptūnus, i, *m.*, the god of the sea, the sea.  
 nēquē or nēo, *conj.*, neither, nor.  
 nēquiquam, *adv.*, in vain.  
 Nērēūs, ei and ēos, *m.*, a sea-god, father of the Nereids.  
 nervus, i, *m.*, sinew, bowstring.  
 Nēsaeē, ēs, *f.*, a nymph.  
 nescio, ire, ivi or ii, itum, *v. a.*, not to know. *nesciō* qui, quae, quod (as one word), I know not what, some strange.  
 nescius, a, um, *adj.*, ignorant, not knowing how.  
 nēvē or neu, *conj.* (in prohibitions), nor, and lest.  
 nex, nēcis, *f.*, violent death, execution.  
 nī = nīsi, *conj.*, unless.  
 nidus, i, *m.*, nest, young birds in the nest, nestlings.  
 nīger, gra, grum, *adj.*, black.

**Nīlus**, *i*, *m.*, the river of Egypt.  
**nitidus**, *a*, *um*, *adj.*, shining.  
**nivālis**, *e*, *adj.*, snowy (*nix*).  
**nixus**, *ūs*, *m.*, pains (of child-birth), travail.  
**no**, *nāre*, *nāvi*, *no sup.*, swim, float, voyage.  
**nocturnus**, *a*, *um*, *adj.*, by night.  
**nōmen**, *inis*, *n.*, name (*nosco*).  
**non**, *adv.*, not.  
**nōnus**, *a*, *um*, *adj.*, ninth (*novem*).  
**nosco**, *āre*, *nōvi*, *nōtum*, *v.* *incept. a.*, begin to learn, learn; in *perf.*, know.  
**noster**, *tra*, *trum*, *poss. pron.*, our.  
**nōtus**, *a*, *um*, *adj.*, well-known.  
**nōviens**, *adv.*, nine times.  
**nōvus**, *a*, *um*, *adj.*, new.  
**nox**, *ctis*, *f.*, night, darkness.  
**nūbes**, *is*, *f.*, cloud.  
**nūbila**, *orum*, *n. plur.*, clouds.  
**nullus**, *a*, *um*, *adj.*, not any, none (*ne, nullus*).  
**nūmen**, *inis*, *n.*, nod, the sign of divine will, deity, divine presence.  
**nūmēro**, *āre*, *āvi*, *ātum*, *v. a.*, count, recount, relate.  
**nūmērus**, *i*, *m.*, number. in *numerus*, in time.  
**nunquam**, *adv.*, never (*ne, unquam*).  
**nusquam**, *adv.*, nowhere.  
**Nympha**, *ae*, *f.*, a nymph, a half-divine being haunting sea, river, or grove.  
  
**o**, *interj.*, oh! **O!**  
**ob**, *prep.* (with *acc.*), on account of.  
**ōbex**, *ōbiciis* or *ōbiciis*, *m.* and *f.*, that which is put in the way, bar, barrier (*ob, iacio*).  
**obiecto**, *āre*, *lēci*, *lectum*, *v. a.*, throw in front, place as a barrier.

**oblecto**, *āre*, *āvi*, *ātum*, *v. a.*, fling in front or as a protection.  
**oblātus**. See *offero*.  
**obliquus**, *a*, *um*, *adj.*, cross-wise, slanting.  
**obnitor**, *i*, *nixus sum*, *v. dep. n.*, struggle in opposition, stand firm.  
**obscūrus**, *a*, *um*, *adj.*, dusky, dark.  
**observo**, *āre*, *āvi*, *ātum*, *v. a.*, watch.  
**obstruo**, *āre*, *struxi*, *structum*, *v. a.*, block or build up.  
**obstūpesco**, *āre*, *stupui* or *stipui*, *no sup.*, *v. incept. n.*, become amazed.  
**obe**, *m*, *esse*, *ful*, *v. n.*, am harmful.  
**obvius**, *a*, *um*, *adj.*, in the way, meeting.  
**occūpo**, *āre*, *āvi*, *ātum*, *v. a.*, seize on, seize quickly.  
**Ōcēānitis**, *idis*, *f.*, *ocēan-* nymph.  
**Ōcēānus**, *i*, *m.*, the stream that flows round the world; ocean; Ocean (the god).  
**ōcūlus**, *i*, *m.*, eye.  
**ōdor**, *ōris*, *m.*, smell, scent.  
**ōdōrātus**, *a*, *um*, *adj.*, sweet-scented, fragrant.  
**Oeagrius**, *a*, *um*, *adj.* of Oeagrus, father of Orpheus and king of Thrace.  
**Oebālius**, *e*, *um*, *adj.*  
**offendo**, *āre*, *di*, *sum*, *v. a.*, strike or dash against.  
**offero**, *ferre*, *obtūll*, *oblātum*, *v. a.*, present, offer.  
**ōlēaster**, *tri*, *m.*, wild olive.  
**ōlens**, *ntis*, *adj.*, smelling.  
**ōlim**, *adv.*, in former times, of old, in days to come; some day.  
**ōlus**. See *holus*.  
**Olympus**, *i*, *m.*, mountain in Thessaly on which the gods

- were supposed to dwell;  
heaven.
- omen, *inis*, *n.*, a sign of the future, omen.
- omnia, *o*, *adj.*, all, every.
- ōnēro, *āre*, *āvi*, *ātum*, *v. a.*, burden.
- ōnus, *ōris*, *n.*, load.
- oppidum, *i*, *n.*, town.
- opportūnus, *a*, *um*, *adj.*, convenient, suitable.
- [ops] ōpis, *f.*, usually in *plur.*  
opes, wealth, treasures, riches.
- opus, *āris*, *n.*, work.
- ōra, *ae*, *f.*, edge.
- ōrāculum, *i*, *n.*, oracle.
- orbis, *is*, *m.*, circle, course of the sun, round mass.
- Orcus, *i*, *m.*, god of the lower world.
- ordo, *inis*, *m.*, row, order.  
ordine, in order, duly.
- orgia, *ōrum*, *n. plur.*, orgies, religious revels in honour of Bacchus.
- ōrigo, *inis*, *f.*, beginning, origin.
- Ōrithya, *ae*, *f.*
- orno, *āre*, *āvi*, *ātum*, *v. a.*, adorn.
- oro, *āre*, *āvi*, *ātum*, *v. a.*, entreat.
- Orpheus, *ei* or *eos*, *m.*, son of Oeagrus, king of Thrace, and Calliope, and husband of Eurydice.
- ortus, *ūs*, *m.*, rising (*orior*).
- os, *ossis*, *n.*, bone.
- os, *ōris*, *n.*, mouth, face, aspect.
- ostendo, *ēre*, *di*, *sum* and *tum*, *v. a.*, stretch in front, show (*obs*, *tendo*).
- ostium, *ii*, *n.*, entrance (*os*).
- otium, *ii*, *n.*, ease, quiet.
- ōvis, *is*, *f.*, sheep.
- pabulum, *i*, *n.*, food (*pasco*).
- paciācor, *i*, *pactus sum*, *v. dep. n.* and *a.*, agree, agree
- Paestum, *i*, *n.*, city of Lucania in S. Italy.
- Pallēnē, *ēs*, *f.*, western peninsula of Macedonia, on the Thermaic gulf.
- pallens, *ntis*, *adj.*, pale.
- palma, *ae*, *f.*, palm of the hand, hand, palm-tree.
- pālūs, *ūdis*, *f.*, marsh.
- Panchaeus, *a*, *um*, of Panchaea, legendary region in Arabia Felix.
- pando, *ēre*, *di*, *pansum* or *passum*, *v. a.*, spread out.
- Pangaea, *orum*, *n. plur.*, range of mountains in Macedonia.
- pāpāver, *ōris*, *n.*, poppy.
- pār, *pāris*, *adj.*, equal.
- parco, *ēre*, *pēperci*, *parsum*, *v. n.* (with *dat.*), spare, be merciful to.
- pārens, *ntis*, *m.* and *f.*, parent (*pario*).
- pārlēs, *ētis*, *m.*, partition-wall, wall.
- pārītēr, *adv.*, equally.
- pars, *rtis*, *f.*, part, some.
- Parthēnōpē, *ēs*, *f.*, ancient name of Naples.
- Parthi, *ōrum*, *m.*, inhabitants of Parthia, SE. of the Caspian.
- parvus, *a*, *um*, *adj.*, *comp. minor*, *superl. minimus*, small. *minores*, the younger.
- pasco, *ēre*, *pāvi*, *pastum*, *v. a.*, feed. *pascor*, feed on.
- passim, *adv.*, far and wide, in every direction (*pando*).
- passus, *a*, *um*, *adj.*, spread out to dry, dried (*pando*).
- pastor, *ōris*, *m.*, shepherd.
- pastus, *ūs*, *m.*, feeding, pasture.
- pāteo, *ēre*, *ūi*, no *sup.*, *v. n.*, am open, spread out.
- pāter, *tris*, *m.*, father. *Pater*, the Great Father, Jupiter.
- pātiōr, *i*, *passus sum*, *v. dep. a.*, suffer.

**patria**, ae, *f.*, fatherland. **patrius**, a, um, *adj.*, native.  
**pātulus**, a, um, *adj.*, wide-spreading.  
**pauci**, ae, a, *plur. adj.*, few.  
**pax**, pācis, *f.*, peace.  
**pectus**, ōris, *n.*, breast.  
**pēcus**, ōris, *n.*, flock, herd.  
**pēcus**, ūdis, *f.*, head of cattle, animal; *in plur.*, flocks.  
**Pellaeus**, a, um, *adj.*, connected with Pella, the capital of Macedonia.  
**pellis**, is, *f.*, skin.  
**pello**, ēre, pēpūll, pulsum, *v. a.*, drive away.  
**Pēnātes**, ium, *m.*, household gods, home.  
**pendeo**, ēre, pēpendi, no *sup.*, *v. n.*, hang.  
**Pēnēus**, a, um, *adj.*, connected with the river Peneus.  
**Pēnēus**, Pēnel (dissyllable), *m.*, river of Thessaly.  
**pēnitus**, *adv.*, within, deep down.  
**penna**, ae, *f.*, wing.  
**pensum**, i, *n.*, that which is weighed out as a daily task, the wool to be spun, task (*pendo*).  
**pēr**, *prep.* (with *acc.*), through, along.  
**pērāgro**, āre, āvi, ātum, *v. a.*, roam through (*pēr*, *ager*).  
**percutio**, ēre, cussi, cussum, *v. a.*, strike hard, smite (*pēr*, *quatio*).  
**perdo**, ēre, didi, ditum, *v. a.*, destroy.  
**perducō**, ēre, xi, ctum, *v. a.*, lead through, draw over, rub over, anoint.  
**perfunco**, ēre, fūdi, fūsum, *v. a.*, steep, drench.  
**pērhibeo**, ēre, ūi, itum, *v. a.*, state.  
**pērīmo**, ēre, ēmi, emptum, *v. a.*, destroy.

**Persis**, Idos, *f.*, Persia.  
**pervēnio**, ire, vēni, ventum, *v. n.*, come, arrive.  
**pes**, pēdis, *m.*, foot (*pes*).  
**pēto**, ēre, īvi or īi, itum, *v. a.*, seek, make for, aim at.  
**pētulus**, a, um, *adj.*, butting (*peto*).  
**phāretrātus**, a, um, *adj.*, armed with quiver.  
**phāsēlus**, i, *m.*, French bean, skiff shaped like one.  
**Phāsia**, Idos, *m.*, river of Colchis.  
**Philōmēla**, ae, *f.*, daughter of Pandion, king of Athens, changed into a nightingale; nightingale.  
**phoca**, ae, *f.*, seal.  
**Phrygius**, a, um, *adj.*, of Phrygia, a district in Asia Minor NW.  
**Phyllōdōce**, es, *f.*, a nymph.  
**piger**, gra, grum, *adj.*, sluggish.  
**pingo**, ēre, nxi, pictum, *v. a.*, paint.  
**pinguis**, e, *adj.*, fat.  
**pinus**, ūs, *f.*, pine-tree.  
**pīrus**, i, *f.*, pear-tree.  
**piscis**, is, *m.*, fish. **Piscis** or **Pisces**, the Fishes (one of the signs of the Zodiac).  
**pix**, picis, *f.*, pitch.  
**plāco**, āre, āvi, ātum, *v. a.*, appease.  
**plāga**, ae, *f.*, blow.  
**planta**, ae, *f.*, cutting, young shoot, shrub.  
**plātānus**, i, *f.*, plane-tree.  
**plēbs**, plēbis, *f.*, the common folk (*opposed to the patricians*).  
**plēnus**, a, um, *adj.*, full.  
**Plias** or **Pleias**, ādis, *f.*, one of the Seven Stars or Pleiades.  
**plūo**, ēre, ūi, no *sup.*, *v. n.*, rain.  
**plūrimus**, a, um, *adj.*, *superl.* of multus, very many.  
**plus**, *adv.*, more.

- pluvia**, *ae. f.*, rain.  
**poculum**, *i. n.*, drinking-cup.  
**poena**, *ae. f.*, penalty, punishment.  
**pomum**, *i. n.*, fruit, apple.  
**ponē**, *adv.*, behind.  
**pono**, *äre, pösui, pösitum*, *v. a.*, place, lay aside.  
**pons**, *tis, m.*, bridge.  
**pontus**, *i. m.*, sea.  
**populeus**, *a. um, adj.*, belonging to the poplar, poplar.  
**populus**, *i. m.*, people, nation.  
**porta**, *ae. f.*, gate.  
**portitor**, *oris, m.*, ferryman.  
**porto**, *äre, ävi, ätum*, *v. a.*, carry.  
**portus**, *üs, m.*, harbour.  
**possum**, *posse, pötui*, *v. irreg.*, am able (*potis, sum*).  
**post**, *prep.* (with *acc.* and *adv.*), after, hereafter.  
**postquam**, *conj.*, after that.  
**pötior**, *us, comp. adj.*, preferable, better (*potis*).  
**poto**, *äre, ävi, ätum* or *pötum*, *v. a.* and *n.*, drink.  
**praiceps**, *cipitis, adj.*, headlong, in headlong flight (*prae, caput*).  
**praecipitum**, *i. n.*, injunction, precept (*praecipio*).  
**praecclarus**, *a. um, adj.*, illustrious.  
**praescisco**, & *a. scivi, scitum*, *v. incept. a.*, learn beforehand.  
**praesēpe**, *is, n.*, inclosure, stall (*prae, saepio*).  
**praestans**, *ntis, adj.*, excellent.  
**praetendo**, *äre, di, tum*, *v. a.*, stretch forward, hold in front.  
**praeterea**, *adv.*, besides, after that.  
**praetereo**, *ire, ivi* or *ii, Itum*, *v. n.* and *a.*, pass by, pass over.  
**praetorium**, *ii, n.*, tent of the general (*praetor*).  
**pratūm**, *i. n.*, meadow.  
**precor**, *äri, ätus sum*, *v. dep. n.* and *a.*, pray, pray to.  
**præmo**, *äre, pressi, pressum*, *v. a.*, press, plant firmly, confine.  
**prenso**, *äre, ävi, ätum*, *v. freq. a.*, grasp, keep clutching (*prehendo*).  
**[prex]** *defec. noun, f., nom.* and *gen. sing. not f. und.*, *præce* and *plur. common*, prayer.  
**Priäpus**, *i. m.*, a god of fertility.  
**primó**, *adv.*, at first.  
**primum**, *adv.*, first, firstly.  
**primus**, *a. um, superl. adj.*, first; *comp. prior*.  
**principium**, *ii, n.*, beginning.  
**principio**, *as adv.*, in the first place.  
**prîus**, *comp. adv.*, sooner, first.  
**prô**, *prep.* (with *abl.*), for, for the sake of.  
**Procné**, *ës, f.* Procne (wife of Tereus) was changed into a swallow.  
**pröcül**, *adv.*, afar, at a little distance.  
**prödigus**, *a. um, adj.*, prodigal, wasteful.  
**proellum**, *ii, n.*, battle.  
**pröfluo**, *äre, uxi, uxum*, *v. n.*, flow forth.  
**pröfundus**, *a. um, adj.*, deep.  
**prögénies**, *ei, f.*, offspring (*pro, gigno*).  
**pröhibeo**, *äre, ui, Itum*, *v. a.*, forbid, prevent.  
**pröles**, *is, f.*, offspring.  
**pröpe**, *prep.* (with *acc.* and *adv.*), near, nearly.  
**pröpéro**, *äre, ävi, ätum*, *v. n.* and *a.*, hasten, make hastily.  
**pröpius**, *comp. adv.*, nearer, too near to (with *dat.*).  
**pröra**, *ae. f.*, prow.  
**Pröserpina**, *ae. f.*, daughter

of Ceres, wife of Pluto, and queen of the under world.  
**prōspiciō, ēre, spexi, spectum, v. n.,** look forth.  
**prōsum, prōdesse, prōful, v. n.,** am useful. **prodest, impers.,** it is useful.  
**Prōtēus, Protel** (dissyllable) and **Protēos, m.,** a sea-god who had the power of changing his shape.  
**prōtinus, adv.,** forthwith.  
**prūina, ae, f.,** hoar-frost, frost.  
**prūnum, l, n.,** plum.  
**Psithius, a, um, adj.,** the name of a variety of vine.  
**pūella, ae, f.,** girl, maiden.  
**pūer, ēri, m.,** boy.  
**pugna, ae, f.,** fight.  
**pulcher, chra, chrum, adj.,** beautiful, glorious.  
**pulso, āre, āvi, ātum, v. freq. a.,** keep striking or driving. **pulsans, quivering.**  
**pulvis, ēris, m.,** dust.  
**pūmex lēis, m.,** pumice-stone, rock that is full of holes.  
**purpura, ae, f.,** purple.  
**purpureus, a, um, adj.,** purple.  
**pūrus, a, um, adj.,** pure, clear.  
**quā, adv.,** where.  
**quaero, ēre, sivi, situm, v. a.,** search, search for, seek to acquire, gain. **quacita** (as *n.*), gains.  
**qualis, e, adj.,** of what sort, such as (*correlative of talis*).  
**quam, adv. and conj.,** in what way, how, as. **ante . . .**  
**quam, before . . . (that).**  
**quamvis, conj.,** although.  
**quandō, adv.,** when. **si**  
**quando, if at any time, whenever.**  
**quantus, a, um, adj.,** how great. **quanto** (followed by *tanto*), by how much.

**quantum, as adv. (after tantum), as, as much as.**  
**quartus, a, um, adj.,** fourth (*quattuor*).  
**quātio, ēre, no perf., quasum, v. a.,** shake.  
**quattūor, num. adj. indecl.,** four.  
**-quē, conj., and.**  
**quercus, ūs, f.,** oak.  
**quēror, l, questus sum, v. dep. n. and a.,** complain, lament.  
**qui, quae, quod, relative pron.,** who, which. **quo magis,** by which degree more, by how much the more.  
**quidam, quaedam, quoddam** (or as *subst. quiddam*), *pron.,* certain, some.  
**quidem, adv.,** indeed.  
**quies, ētis, f.,** rest, repose.  
**quiesco, ēre, ēvi, ētum, v. incept. n.,** rest, am still.  
**quin, conj.,** nay more.  
**quippe, adv. and conj.,** for surely, surely.  
**Quirites, lum, Roman citizens** in their civil capacity; citizens.  
**quis, quid, interr. pron.,** who? what?  
**quis, qua, quid, indef. pron.,** any.  
**quisquam, quaequam, quidquam or quicquam, indef. pron.,** used in negative clauses, any one, anything.  
**quisque, quaeque, quodque** (as *subst. quidque*), *pron. adj.,* each.  
**quō, adv.,** whither.  
**quōd, conj.,** because, whereas, since.  
**quōmodo, adv.,** how; (as two words) in what manner.  
**quondam, adv.,** at times.  
**quōniā, adv.,** since; when now (= *quum, iam*).

quōquē, *conj.*, also.

quōt, *indecl. adj.*, how many,  
as many as.

rācēmus, *i. m.*, cluster of grapes.

rādīus, *ti. m.*, ray, beam.

rādix, *icis. f.*, root.

rāmus, *i. m.*, branch, bough.

rāmōus, *a. um, adj.*, belong-  
ing to a branch.

rāpīdus, *a. um, adj.*, rapid,  
fierce, consuming (*rapiō*).

rāpīo, *ēre, ui, raptum, v. a.*,  
seize, carry off.

rārūs, *a. um, adj.*, scattered,  
rare, here and there.

raucus, *a. um, adj.*, hoarse.

rēcōdo, *ēre, cessi, cessum,*  
*v. n.*, withdraw, retire.

rēcens, *ntis, adj.*, fresh, newly  
made.

rēcenseo, *ēre, ūi, sum, v. a.*,  
count up, tell the tale of.

rēcīdo, *ēre, cidi, cisum, v. a.*,  
cut back (*re, caedo*).

rēcīpio, *ēre, cēpi, ceptum,*  
*v. a.*, take back. *se recipit,*  
retires.

rēcōlūdo, *ēre, ei, sum, v. a.*,  
open (*re, claudo*).

reddo, *ēre, didi, ditum, v. a.*,  
give back, restore.

rēdeo, *ire, iui or ii, itum,*  
*v. n.*, go back, return.

rēdōleo, *ēre, ūi, no sup., v. n.*,  
am fragrant (*with*).

rēdūco, *ēre, xi, ctum, v. a.*,  
lead back. *reductus,* re-  
tiring.

rēfēro, *ferre, rettūli, relatum,*  
*v. a.*, draw back, carry back,  
re-echo.

rēfīngo, *ēre, nxi, fctum, v.*  
*a.*, mould or shape afresh.

rēfūo, *ēre, no perf. or sup.,*  
*v. n.*, flow back, ebb.

rēgio, *ōnis, f.*, district.

regno, *ēre, āvi, ātum, v. n.*,  
rule, reign.

regnum, *i. n.*, kingdom.

rēllīno, *ēre, lēvi, no sup., v. a.*,  
unfasten (something which  
sticks).

rēllīquo, *ēre, liqui, lictum,*  
*v. a.*, leave, abandon.

rēllūceo, *ēre, luxi, no sup.*,  
shine out.

rēluctor, *āri, ātus sum,*  
*v. dep. n.*, struggle against  
something, resist.

rēmīto, *ēre, misi, missum,*  
*v. a.*, let go back, loosen, melt.

rēpello, *ēre, reppūli, repul-*  
*sum, v. a.*, drive back,  
spurn.

rēpērio, *ire, repperi, reper-*  
*tum, v. a.*, discover.

rēpēto, *ēre, iui or ii, itum,*  
*v. a.*, seek by going back,  
retrace.

rēpōno, *ēre, pōui, pōitum,*  
*v. a.*, store up, replace, duly  
place.

rēs, *rāi, f.*, thing; in *plur.*,  
fortunes, estate.

rēsisto, *ēre, stiti, stitum,*  
*v. n.*, stand back, stop, resist.

rēsolvō, *ēre, vi, solūtum, v.*  
*a.*, unloose, dissolve.

respicio, *ēre, spexi, spectrum,*  
*v. n.*, look back.

rēsulto, *ēre, āvi, ātum, v. n.*,  
leap back, re-echo.

rētro, *adv.*, back.

rēvello, *ēre, velli or vulsi,*  
*vulsum, v. a.*, tear off.

rēverto, *ēre, ti, sum, v. a.*  
and *n.*, turn back. *revertens,*  
returning.

rēvisio, *ēre, visi, visum, v. a.*,  
revisit.

rēvōco, *ēre, āvi, ātum, v. a.*,  
call back.

rex, *rēgis, m.*, king.

Rhēsus, *i. m.*, king of Thrace.

Rhipaeus, *a. um, adj.*, of the  
Rhipaeian mountains (N. of  
Scythia).

Rhôdôpêlus, a, um, *adj.*, of Mount Rhodope (in Thrace).  
 rimôsus, a, um, *adj.*, full of chinks (*rima*).  
 ripa, ae, *f.*, bank.  
 rivus, i, *m.*, river.  
 rôgus, i, *m.*, funeral-pile.  
 rôs, rôris, *m.*, dew, spray.  
 rôsa, ae, *f.*, rose.  
 rôsârîum, il, *n.*, rose-garden.  
 rostrum, i, *n.*, beak (*rodo*).  
 rôta, ae, *f.*, wheel.  
 rûbeo, êre, ûi, no *sup.*, *v. n.*, am red, blush, am bright.  
 rûina, ae, *f.*, downfall.  
 rumpo, êre, rûpi, ruptum, *v. a.*, break, burst.  
 rûo, êre, rui, rûtum, *v. n.*, rush.  
 rûpes, is, *f.*, rock.  
 rursus, *adv.*, again (*re, versus*).  
 rus, rûris, *n.*, country. rura, fields.  
 rûtilus, a, um, *adj.*, ruddy, gleaming.  
 sâburra, ae, *f.*, sand for ballast.  
 sâcer, ora, crum, *adj.*, holy.  
 saepê, *adv.*, often.  
 saepta, orum, *n. plur.*, enclosures (*saepio*).  
 saevio, ire, il, itum, *v. n.*, rage.  
 sâgitta, ae, *f.*, arrow.  
 sâllignus, a, um, *adj.*, of willow (*salix*).  
 sâllix, icis, *f.*, willow-tree.  
 saltus, ûs, *m.*, glade in a forest.  
 sâlûs, ûtis, *f.*, safety.  
 sâpor, ôris, *m.*, taste.  
 sarcio, ire, sarai, sartum, *v. a.*, sew up, patch, repair.  
 sâta, ôrum, *n. plur.*, things sown, crops, young plants (*sero*).  
 sâtur, ûra, ûrum, *adj.*, full, rich.

saxôsus, a, um, *adj.*, rocky.  
 saxum, i, *n.*, rock.  
 scilloet, *adv.*, assuredly (*scire licet*).  
 scindo, êre, acidi, scissum, *v. a.*, split, separate.  
 scio, scire, scivi, scitum, *v. a. and n.*, know; (with *inf.*) know how to.  
 scôpûlus, i, *m.*, high crag; rock.  
 sê, *acc. and abl. of reflexive pron. sul, dat. sibi*, himself, herself, itself, themselves.  
 sêcrêtum, i, *n.*, secret place, retreat (*secerno*).  
 sêcum, with himself, to himself. See *cum*.  
 sêcundo, âre, âvi, âtum, *v. a.*, make favourable.  
 sêd, *conj.*, but.  
 sêdeo, êre, sêdi, sessum, *v. n.*, sit.  
 sêdes, is, *f.*, dwelling, seat.  
 sêdîle, is, *n.*, dwelling, seat.  
 sêges, ôtis, *f.*, corn, corn land.  
 segnis, e, *adj.*, slow, idle, languid.  
 sêmpêr, *adv.*, always.  
 sênex, sênis, *adj.*, old; as *subst.*, old man.  
 sentio, ire, nsi, nsum, *v. a.*, perceive.  
 septem, num. *adj. indecl.*, seven.  
 septîmus, a, um, num. *adj.*, seventh.  
 sêquax, âcis, *adj.*, pursuing.  
 sêquor, i, sêcûtus sum, *v. n. and a.*, follow.  
 sêro, êre, sêvi, sâtum, *v. a.*, sow, plant.  
 serpyllum, i, *n.*, wild thyme.  
 sêrus, a, um, *adj.*, late.  
 servo, âre, âvi, âtum, *v. a.*, keep, guard, protect.  
 sese, strengthened form of *se*.  
 seu, *conj.* = *sive*, whether.  
 seu . . seu, whether . . or.



- si, conj.*, if. *si forte*, if haply.  
*sic, adv.*, thus, so.  
*siccus, a, um, adj.*, dry, parched.  
*sidus, ōris, n.*, star, constellation.  
*signo, āre, āvi, ātum, v. a.*, mark.  
*signum, i, n.*, sign, mark, standard.  
*sileo, ēre, ūi, no sup., v. n.* and *a.*, am silent. *siletur, impers.*, silence reigns.  
*silva, ae, f.*, wood, undergrowth.  
*simul, adv.*, at the same time; = *simulac*, as soon as.  
*simulacrum, i, n.*, image, phantom (*simulo*).  
*sin, conj.*, but if.  
*sinē, prep. (with abl.)*, without.  
*sino, ēre, ūvi, ūtum, v. a.*, permit, suffer.  
*sinus, ūs, m.*, curve, fold, bay, creek.  
*si quis, qua, quid*, if any.  
*Sirius, i, m.*, the Dog Star.  
*sisto, ire, ivi or ii, no sup., v. n.*, am thirsty.  
*sol, solis, m.*, sun.  
*sollers, tis, adj.*, skilful.  
*sollicitus, a, um, adj.*, anxious.  
*solor, āri, ātus sum, v. d. a.*, console.  
*solus, a, um, adj.*, alone.  
*solvo, ēre, vi, sōlutum, v. a.*, unloose, unnerve.  
*somnus, i, m.*, sleep.  
*sōnitus, ūs, m.*, sound.  
*sōno, āre, ūi, itum, v. n.*, sound.  
*sōnus, ūs, m.*, sound.  
*sōpor, ōris, m.*, slumber.  
*sōror, ōris, f.*, sister.  
*sors, tis, f.*, lot, share.  
*spargo, ēre, si, sum, v. a.*, scatter, sprinkle.  
*spātium, ii, n.*, space, lap in a racecourse.  
*spēcies, ōi, f.*, shape, appearance.  
*spectācŭlum, i, n.*, sight, spectacle.  
*specto, āre, āvi, ātum, v. freq. a.*, keep looking at, gaze at.  
*spēcŭlor, āri, ātus sum, v. dep. a.*, reconnoitre.  
*spēcus, ūs, m., f. and n.*, cave.  
*spelunca, ae, f.*, cave.  
*sperno, ēre, sprēvi, sprētum, v. a.*, despise, spurn.  
*spero, āre, āvi, ātum, v. n. and a.*, hope, hope for.  
*spes, ōi, f.*, hope.  
*spicŭlum, i, n.*, dart, sting (*spica*, ear of corn).  
*spinus, i, f.*, blackthorn, sloe.  
*Spio, ūs, f.*, a nymph.  
*spiramentum, i, n.*, breathing-place, crevice.  
*spiritus, ūs, m.*, breath.  
*spiro, āre, āvi, ātum, v. n. and a.*, breathe, breathe out, exhale.  
*spūmo, āre, āvi, ātum, v. n.*, foam.  
*spuo, ēre, i, ūtum, v. a.*, spit out.  
*squāleo, ēre, ūi, no sup., v. n.*, am rough, scaly.  
*squāma, ae, f.*, scale.  
*squāmōsus, a, um, adj.*, scaly.  
*stābŭlum, i, n.*, stall for cattle.  
*stagno, āre, āvi, ātum, v. n.*, am stagnant.  
*stagnum, i, n.*, standing water, swamp, pool.  
*stātio, ōnis, f.*, position, anchorage (for ships).  
*stellio, ōnis, m.*, newt.  
*sterno, ēre, strāvi, strātum, v. a.*, spread, strew.  
*stipo, āre, āvi, ātum, v. a.*, pack tight, hem in, crowd.  
*stirps, plis, f.*, stock, race.  
*sto, stāre. stāti, stātum, v. n.*, stand, stand fast.

- strido, ēre (strideo, ēre), di,**  
 no *sup.*, *v. n.*, make a harsh  
 sound, whiz, buzz, hiss.  
**Strýmon, ōnis, m.,** river in  
 Thrace.  
**stŏdium, il, n.,** eagerness, ob-  
 ject of zeal, pursuit.  
**stŏpŏfŏcio, ēre, fŏci, factum,**  
*v. a.*, make amazed.  
**stŏpeo, ēre, ul, no sup., v. n.,**  
 am amazed.  
**Stýgius, a, um,** belonging to  
 the Styx.  
**Stýx, Stýgia, f.,** the river of  
 hate in hell (*στῦγος*).  
**suádeo, ēre, si, sum, v. a.,**  
 persuade.  
**suávis, e, adj.,** sweet, pleasant.  
**sŭb, prep. (with acc.),** to be-  
 neath; (*of time*) near; (*with*  
*abl.*) beneath, close to (*ὕπὸ*).  
**sŭbicio, ēre, lŏci, lectum,**  
*v. a.*, fling up, cause to shoot  
 up.  
**sŭbigo, ēre, ŕgi, actum, v. a.,**  
 compel.  
**sŭbito, adv.,** suddenly.  
**sŭbitus, a, um, adj.,** sudden.  
**sublŭceo, ēre, no perf. or sup.,**  
*v. n.*, shine beneath.  
**sŭbŏles, is, f.,** stock, progeny.  
**succŏdo, ēre, cessi, cessum,**  
*v. n.*, approach from below,  
 mount to.  
**sŭdus, a, um, adj.,** dry (*se =*  
*sine, udus*).  
**sufficio, ēre, fŏci, factum,**  
*v. a.*, supply.  
**sufflo, ire, iŭi or il, itum,**  
*v. a.*, fumigate.  
**sum, esse, fŭi, v. irreg., am,**  
 exist. *est*, it is possible.  
**summus, a, um, superl. of**  
 superus, highest. *ad sum-*  
 mum, to the top.  
**sŭper, prep. (with abl.),** above;  
 about.  
**sŭpŕinŭcio, ēre, lŏci, lectum,**  
*v. a.*, fling in above.  
**sŭpersum, esse, fŭi, v. n.,**  
 remain over. *quod superest,*  
 as to what remains, for the  
 rest.  
**sŭpŕus, a, um, adj.,** upper,  
 that is above; *superl.* *sum-*  
 mus and *sŭpŕimus*, highest.  
**superae auras, upper air**  
 (as opposed to the lower  
 world).  
**supplex, icis, adj.,** with bent  
 knees, suppliant.  
**sŭprā, prep. (with acc.),** above.  
**surgo, ēre, surrexi, rectum,**  
*v. n.*, rise.  
**sus, sŭs, m. and f.,** pig (*ŭs*).  
**suscito, ēre, ŕvi, ŕtum, v. a.,**  
 stir up, arouse.  
**suspendo, ēre, di, sum, v. a.,**  
 hang up.  
**suspicio, ēre, spexi, spec-**  
 tum, *v. a.*, look up at.  
**sŭsurro, ŕre, ŕvi, ŕtum, v. n.,**  
 whisper, buzz.  
**sŭus, a, um, possess. adj.,** his,  
 her, its, their own.  
**tŕceo, ēre, tŕi, itum, v. n. and**  
*a.*, am silent, am silent about.  
**taedium, il, n.,** weariness.  
**Taenŕrius, a, um, adj.,** belong-  
 ing to Taenarus (promontory  
 in the S. of Laconia, now Cape  
 Matapan).  
**tŕlis, e, adj.,** of such kind.  
**tŕmŕn, conj.,** nevertheless, not-  
 withstanding.  
**Tŕnŕis, is, m.,** river in Scythia  
 (now the Don).  
**tandem, adv.,** at length, at  
 last.  
**tango, ēre, tŕtigi, tactum,**  
*v. a.*, touch.  
**tantum, adv.,** so much.  
**tantus, a, um, adj.,** so great.  
**tanto, by so much.**  
**tardus, a, um, adj.,** slow.  
**Tartŕrus, i, m., in plur. Tar-**  
 tara, *n.*, the infernal regions.

- taurinus**, a, um, *adj.*, belonging to a bull, of bull's hide.  
**taurus**, i, m., bull.  
**taxus**, i, f., yew-tree.  
**Taygetó**, ée, f., one of the Pleiades.  
**tectum**, i, n., roof (*tego*).  
**tegmen**, inis, n., roof.  
**tégo**, ére, *texi*, *tectum*, v. a., cover, conceal.  
**tellús**, úris, f., earth, country.  
**Tempé**, n. *plur. indecl.*, valley in Thessaly.  
**tempto**, ére, ávi, átum, v. a., attempt, essay.  
**tempus**, óris, n., time.  
**ténax**, ácis, *adj.*, clinging, binding, sticky (*teneo*).  
**tendo**, ére, di, *tensum* or *tentum*, v. a., stretch, hold forth (*trahō*).  
**téneo**, ére, úi, *tentum*, v. a., hold, hold fast, occupy.  
**téner**, ére, érum, *adj.*, tender.  
**téndis**, e, *adj.*, thin, fine, unsubstantial, poor, modest.  
**tépéflico**, ére, féci, *factum*, v. a., make warm.  
**tér**, num. *adv.*, thrice.  
**torgum**, i, n., back.  
**terminus**, i, m., boundary.  
**téro**, ére, trivi, *tritum*, v. a., rub, rub away, pound.  
**terra**, ae, f., earth, dry land, land.  
**testúdo**, inis, f., tortoise, lyre made of a tortoise-shell.  
**taxo**, ére, ui, *textum*, v. a., weave.  
**thálámus**, i, m., chamber.  
**Thália**, ae, f., a nymph.  
**thésaurus**, i, m., treasure.  
**thymbra**, ae, f., savory (a plant).  
**Thymbraeus**, a, um, *adj.*, of Thymbra, a city in the Troad.  
**thýmum**, i, n., thyme.  
**Tibérinus**, i, m., the god of the Tiber.  
**tignum**, i, n., beam, rafter.  
**tigris**, Idie and is, m. and f., tiger, tigress.  
**tília**, ae, f., lime-tree.  
**timeo**, ére, úi, no *sup.*, v. n., am afraid, timorous.  
**tináa**, ae, f., moth.  
**tinguo**, ére, nxi, *notum*, v. a., wet, dip.  
**tinnitus**, ús, m., jingling.  
**Titýrus**, i, m., a shepherd.  
**tollo**, ére, sustúli, *sublátum*, v. a., raise, lift.  
**tondeo**, ére, tótondi, *tonsum*, v. a., shear, mow, pluck, graze.  
**torqueo**, ére, si, *tum*, v. a., twist, whirl.  
**torques**, is, m. and f., wreath (*torqueo*).  
**torreo**, ére, ui, *tostum*, v. a., scorch.  
**tótidem**, *adj. indecl.*, so many.  
**tótus**, a, um, *adj.*, the whole, entire.  
**tractim**, *adv.*, with drawing out, with long-drawn tones (*traho*).  
**tráho**, ére, traxi, *tractum*, v. a., draw, drag; (*of sails*) draw in, furl. *trahuntur*, are drawn out, trail.  
**transeo**, íre, ívi or íi, *ítum*, v. a. and n., pass over, cross.  
**transformo**, ére, ávi, átum, v. a., transfigure.  
**transversus**, a, um, *adj.*, across, lying across.  
**trémendus**, a, um, *adj.*, to be trembled at, terrible (*tremo*).  
**trépido**, ére, ávi, átum, v. n., tremble with eagerness, am eager, in haste to.  
**trépídu**, a, um, *adj.*, eager, excited.  
**tres**, tria, num. *adj.*, three.  
**tristis**, e, *adj.*, sad.  
**truncus**, a, um, *adj.*, mutilated; (*with gen.*) deprived of.

tū, tui, tibi, te, *pers. pron.*,  
thou.

tūba, ae, f., trumpet.

tum, *adv.*, then, at that time.

tundo, ēre, tūtūdi, tunsum,  
*v. a.*, beat, pound.

turpis, e, *adj.*, foul, ugly.

turris, is, f., tower.

tūtēla, ae, f., protection,  
guardianship.

tūtus, a, um, *adj.*, safe (*tuor*).

tūus, a, um, *poss. adj.*, thy,  
thine.

tŷrannus, i, m., sovereign,  
ruler.

ūber, ēris, *adj.*, *superl.* uber-  
rimus, rich, fertile.

ūbi, *adv.*, where; when.

ullus, a, um, *adj.*, any (after a  
negative).

ulmus, i, f., elm-tree.

ultrō, *adv.*, voluntarily, un-  
asked.

umbra, ae, f., shade, a shade,  
ghost.

ūmecto, ēre, āvi, ātum, *v. a.*,  
water.

ūmidus. See *hūmidus*.

ūmor. See *hūmor*.

unda, ae, f., wave.

undō, *adv.*, whence.

unguo, ēre, nxi, notum, *v. a.*,  
anoint.

ūnus, a, um, *num. adj.*, one.

urbs, bis, f., city.

urgueo, ēre, ursi, no *sup.*, *v. a.*,  
press, press on.

ūro, ēre, uasi, ustum, *v. a.*,  
burn.

usquē, *adv.*, continuously, ever.

ūsus, ūs, m., employment  
(*utor*).

ut, *adv.* and *conj.*, as, when,  
how; as *conj.*, so that, in  
order that.

ūterque, ūtrāque, ūtrumque,  
*pron.* or *pron. adj.*, each (of  
two), both.

ūtērus, i, m., belly.

ūva, ae, f., grape, cluster.

vacūus, a, um, *adj.*, empty.

vāleo, ēre, ūi, itum, *v. n.*, am  
strong. vale, farewell.

vālidus, a, um, *adj.*, strong.

vallis, is, f., valley.

vārius, a, um, *adj.*, varied.

vasto, ēre, āvi, ātum, *v. a.*,  
lay waste.

vastus, a, um, *adj.*, huge, vast.

vātes, is, m., bard, prophet,  
seer.

vē, *enclitic conj.*, or.

vēho, ēre, vxi, vectum, *v. a.*,  
carry. vehor, voyage, sail.

vēl, *conj.*, or.

vello, ēre, velli or vulsi, vul-  
sum, *v. a.*, pluck, pull up.

vellus, ēris, n., fleece.

vēlox, ōcis, *adj.*, swift.

vēlum, i, n., sail.

vēlūt, *adv.*, as, just as.

vēna, ae, f., vein.

vēnēnum, i, n., poison.

vēnērōr, āri, ātus sum, *v.*  
*dep. a.*, worship, pray to.

vēnia, ae, f., favour, pardon.

vēnio, ire, vēni, ventum,  
*v. n.*, come.

venter, tris, m., belly.

ventus, i, m., wind.

Vēnus, ēris, f., goddess of love,  
love, passion.

vēr, vēris, n., spring.

verbēnae, ārum, f. plur., ver-  
vain, sacrificial herbs.

Vergīlius, ii, m., the poet  
Virgil.

vēro, *adv.*, indeed, however.

verso, ēre, āvi, ātum, *v. freq.*  
*a.*, keep turning, ponder, turn  
over (in the mind).

versus, ūs, m., furrow, line,  
row.

vertex, icis, m., whirlpool,  
eddy, the turning thing,  
head.

- vis, only *vim*, *vi* found in *sing.*,  
*f.*, violence; in *plur.* *vires*,  
 strength.  
*viscum*, *i*, *n.*, birdlime.  
*viscus*, *ōris*, *n.*, inner part of  
 animal; in *plur.* *carcase*.  
*viso*, *ōre*, *ai*, *sum*, *v. freq. a.*,  
 keep looking at. *visendus*,  
 worth looking at.  
*vita*, *ae*, *f.*, life.  
*vitis*, *is*, *f.*, vine.  
*vitreus*, *a*, *um*, *adj.*, glassy,  
 crystal, sea-green.  
*vitula*, *ae*, *f.*, heifer.  
*vitulus*, *i*, *m.*, steer.  
*vivus*, *a*, *um*, *adj.*, alive.  
*vix*, *adv.*, scarcely, with diffi-  
 culty.  
*vōco*, *ōre*, *avi*, *ātum*, *v. a.*,  
 call, summon, invoke.  
*vōlo*, *velle*, *vōlui*, *no sup.*, *v.*  
*irreg. n. and a.*, wish, desire.  
*vōlo*, *ōre*, *avi*, *ātum*, *v. n.*,  
 fly.  
*vōlūcer*, *cris*, *cre*, winged; (as  
*subst.*) *vōlūcris*, *f.*, bird.  
*volvo*, *ōre*, *volvi*, *vōlūtum*,  
*v. a. and n.*, roll, roll along.  
*vōtum*, *i*, *n.*, vow, votive offer-  
 ing.  
*vox*, *vōcis*, *f.*, voice.  
*Vulcānus*, *i*, *m.*, god of fire,  
 husband of Venus.  
*vulgus*, *i*, *m. and n.*, common  
 folk.  
*vulnus*, *ōris*, *n.*, wound.  
*vultus*, *ūs*, *m.*, face, counten-  
 ance.  
 Xantho, *ūs*, *f.*, a nymph.  
 Zēphyrus, *i*, *m.*, Zephyr, the  
 west wind.